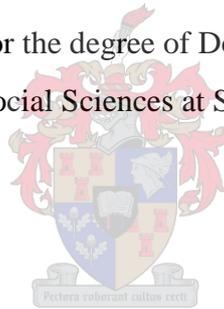


**NARRATIVES OF IDENTITY AND SOCIOCULTURAL WORLDVIEW IN SONG TEXTS
OF THE HAM OF NIGERIA: A DISCOURSE ANALYSIS INVESTIGATION**

BY

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Faculty of Arts and Social Sciences at Stellenbosch University



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DECLARATION

By submitting this dissertation electronically, I declare that the entirety of the work contained therein is my own original research, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

March 2017

ABSTRACT

This dissertation investigates the social and linguistic communicative resources of spoken discourse embedded in the lyrics of the songs produced by members of the Nigerian Ham, the Hyam linguistic heritage community as a form of group, cultural, and identity-related analysis. The study considers Ham songs as narratives of world making (Herman 2009: xii) exploring public discourses concerned with the contestation of values and perceptions that are predictably part of societies in transition from traditional rural lifestyles to modern urban daily life. The drift from the rural area to the metropolitan, beside the multicultural nature of the cities, gives rise to encounters and contestations over a broad spectrum of sociocultural belief systems as (new) identities are (re)constructed to make the self-visible. Essentially, the study focuses on the linguistic (linguistic lexical-semantic and discourse-semantic) expressions in the narratives inherent in the song texts.

Theoretically, the study engages a multi-perspective approach which integrates the analyses of (i) narrative, (ii) genre theory, and (iii) appraisal theory. These approaches combined have shown to have integral components for the interpretation of Ham songs. Discourse observed as a system of address and verbal art or stories take place within a sociocultural and historical context (Halliday, Matthiessen 2014). Discourse linked with narrative establishes the function of language as a gateway through which society could comprehend the conception and worldviews of the Ham of themselves and the world around them. This thinking echoes the suggestion of Martin and Rose (2008) that the aim of a story (narrative) is to exemplify how characters struggle with the difficulties and dilemmas of life. In this way, the study undertakes to establish how the context songs in Hyam language are engaged in preserving kinship and morality/ethical consciousness and worldview among the Ham (John & Madaki 2014, 2015, 2016) and the role of narratives in the production of the identity of the Ham (Czarniawska & Gagliardi 2003, Frank 2010)

The dissertation employs the notion of “small stories” (Bamberg 2006, Georgakopoulou 2006b) as well as ‘big stories’ (Lyotard 1984), to expound on ordinary events of society in addition to grand narratives. The basis is that narrative reveals a consciousness that people utilise stories in typical situations to construct (and perpetuate) a sense of who they are (Bamberg & Georgakopoulou 2008: 2, De Fina & Georgakopoulou 2015, Popova 2015). More so, the formation of identity and belonging (Bamberg 2007) is the constituent of this dissertation. Related to this is genre theory engaged to categorise Ham songs into a recurring structure of patterns and meanings which enact the social life of their culture (Martin & Rose 2008). Correspondingly, appraisal theory is utilised as “a framework for analysing the language of evaluation” (Martin & White 2005, White 2009a: 2). To this end, the

study is concerned with evaluating the rhetorical configurations and components in the carefully chosen songs to consider their import in understanding the worldview of the Ham.

The inspiration for the study stems from the curious observation that in the face of the growing following of Ham songs with persistent communal expressive objectives, there was scarcely any dedicated study which examines the rhetorical features that the singers employ with an orientation to the theoretical approaches of NARRATIVE, GENRE, and APPRAISAL. I argue, in the dissertation, that these approaches, manifestly, are vital to the understanding of the stories, the configurations, and the raptures of stories the narrators/texts in the songs take on. Besides, that Hyam remains a spoken language primarily, only in the process of being documented through a Bible translation project, the researcher's aim, above all, is to seek to enrich a primarily oral language into writing by engaging familiarity with the International Phonetic Alphabets. However, the point of departure of the study is, while most research on songs in Africa is concerned with the question of politics which relates to control of nation-states or of power relations (for example, Mvula 1986, Njogu & Maupeu 2007, Musiyiwa 2013), the stories in Ham songs incline to focus on a society in the fringe, expressing its disquiets about origin, validation of culture, support to customs, instruction, esteem or criticism of conduct, and worldviews (Okpewho 1983: 24, John 2014).

OPSOMMING

Hierdie proefskrif ondersoek die sosiale en taalkundige kommunikatiewe bronne van gesproke diskoers ingebed in die lirieke van liedere geproduseer deur die Nigeriese Ham, die Hyam taalkundige erfenis gemeenskap as ‘n vorm of groep, kulturele en identiteit-verwante analise. Die studie beskou Ham liedere as narratiewe van wêreldskepping (Herman 2009:xii) en ondersoek die openbare diskoerse wat verband hou met die aanvegbaarhede van waardes en persepsies wat voorspelbaar deel is van gemeenskappe in oorgang vanaf ‘n tradisionele landelike lewenswyse na ‘n moderne stedelike leefwyse. Die beweging vanaf die landelike gebiede na die metropolitaanse gebiede, gee aanleiding tot ontmoetings en wedywerings oor ‘n breër spektrum van sosio-kulturele oortuigingstelsels, naas die multi-kulturele aard van die stede, soos nuwe identiteite ge(re)-konstrueer word om die self sigbaar te maak. In wese, fokus die studie op die taalkundige (leksikaal-semantiese en diskoers-semantiese) uitdrukkings van die narratiewe inherent aan die liedere tekste.

Teoreties, betrek die studie ‘n multi-perspektief benadering wat die analise van (i) narratief, (ii) genre-teorie, en (iii) waardebeoordeling (‘appraisal’) teorie. Hierdie teorieë in kombinasie het getoon dat hulle integrale komponente het wat relevant is tot die interpretasie van Ham liedere. Diskoers, beskou as ‘n sisteem van aanspreking en verbale kuns of stories, vind plaas binne ‘n sosio-kulturele en historiese konteks (Halliday and Matthiesen 2014). Diskoers gekoppel aan narratief vestig die funksie van taal as ‘n deurweg waardeur die samelewing die konseptualisering en wêreldbeskouings van die Ham van hulself en die wêreld rondom hulle, kan begryp. Hierdie denke gee weerklank aan die suggestie van Martin en Rose (2008) dat die doelstelling van ‘n narratief is om ‘n voorbeeld te gee van hoe karakters in stryd is met die moeilikhede en dilemmas van die lewe. Op hierdie wyse onderneem hierdie studie om te bepaal hoe die konteks waarin Hyam liedere betrokke is in die bewaring van verwantskap en morele/etiese bewussyn en wêreldbeskouing onder die Ham gemeenskap (John & Madaki 2014, 2015, 2016) en die rol van narratiewe in die produksie van die identiteit van die Ham gemeenskap (Czarnaiwska & Gagliardi 2003, Frank 2010).

Die proefskrif maak gebruik van die konsep van ‘klein stories’ (Bamberg 2006, Georgakopolou 2006b) sowel as ‘groot stories’ (Lyotard (1984) om gewone gebeurtenisse in die samelewing te verklaar naas die groot narratiewe. Die uitgangspunt is dat narratiewe ‘n bewussyn openbaar dat mense stories gebruik in tipiese situasies om wie hulle is te konstrueer (en te perpetueer) (Bamberg en Georgakopoulou 2008:2, De Fina and Georgakopoulou 2015, Popova 2015). Voorts, is die vorming van identiteit en affiliasie (Bamberg 2007) die kern van hierdie studie. Verwant hieraan, is die genre teorie wat aangewend word om Ham liedere te klassifiseer in herhalende strukture van

patrone en betekenis wat die sosiale lewe van die kultuur akteer (Martin en Rose 2008). Dienooreenkomstig word waardebepalings ('Appraisal') teorie ingespan as 'n raamwerk vir die analise van die taal van evaluering (Martin en White 2005, White 2009a:2). Vir hierdie doel, het die studie betrekking op die evaluering van die retoriese konfigurasies en komponente in die gekose liedere ten einde die belangrikheid daarvan te ondersoek vir 'n begrip van die Ham gemeenskap se wêreldbeskouing.

Die motivering vir hierdie studie het ontstaan vanuit die waarneming van die groeiende navolgers van Ham liedere, met deurslaggewende uitdrukkingsdoelwitte, is daar kwalik 'n spesifieke studie tot op hede wat die retoriese kenmerke wat sangers inspan, ondersoek, met 'n oriëntasie tot NARRATIEF, GENRE, en WAARDEBEPALING ('APPRAISAL'). Ek argumenteer in hierdie studie dat hierdie benaderings noodsaaklik is vir 'n begrip van die stories, die konfigurasies, en dele van stories wat die vertellers/tekste aantoon. Behalwe dat Ham grootliks primêr 'n gesproke taal bly, en slegs in die proses is om gedokumenteer te word deur 'n Bybelvertalingsprojek, die navorser se doelstelling is bowenal, om 'n primêr orale taal te verryk deur bekendheid met die Internasionale Fonetiese Alfabet. Die uitgangspunt van die studie is egter dat, terwyl die meeste navorsing oor liedere in Afrika gemoeid is met vraagstukke van die politiek, wat verband hou met die kontrole van nasie-state of magsverbande (bv. Mvula, 1986, Njogu & Maupeu 2007, Musiyiwa 2013) die stories van die Ham liedere neig te fokus op 'n gemeenskap op die periferie, wat die kommer daarvan oor oorsprong, waardering van kultuur, ondersteuning vir tradisies, onderrig, agting vir kritiek op gedrag, en wêreldbeskouings (Okpewho 1983:24, John 2014).

HYAM ABSTRAK

Tseny yi ho mbyeny yi ku su di khi yák bo ryem jok ce su di gyom Ham Naijeriya, ho Hyam mā ki yi ku saar men siset fu Ham mā kà mene mo ghab fu dwaa ceky bo. Nà tseny nyà ri ghang men saar rā kàyi Herman (2009: xii) twa a saar (dàkhwoon) kà kyuk monaghà ceky men siset dwaa su nà yi mo saar rā. Tseny nyà ku ri thnwau jok ce shu ho gyom Ham mā ki yi dzat gbaik yà kà gya yi fu Ham mā ku kpeny ki yi ku dzong yi gaar rā. Hye ku ris kà ji rā di mwo khii gaar ghang mene siset sàdwaa kà di kpar ngà da dzat Ham mā. Swak ye ndan nà ku shwek bo haar rā ji mo ho khyeb sàgywang nga ku kyuk dzong gaar ki yi gyom mā ku zhiyeny. Ra nung, tseny nyà di thwo khii di ho men jok bo yák yi fu gom mā meny tuk.

Tiyori kà yi tseny nyà hywot khii kii yi fu tseky kyaam mā hyses (i) saar (narrative), (ii) men kyuk gom (genre), gbaa (iii) yák bo ryem jok ce shu ho gom ma (appraisal). Hye bo ghab tiyori ba ikyat ki ku ri gywoo ra ho saar gbyat yi su sheny ra. Jok ce monaghà kà tuk (Discourse) shu sàár yi su khi siset dwa (Halliday, Matthiessen, & Matthiessen 2014). Hye bo khà saar Hyam mā (ryem jok) ki ri hywor kaas yi hye ku ri dut shuu gya yi fu Ham mā di Naijeriya kà kpeny da ri kà. Jok ce di khà giye Martin kà Rose sà (2008) twang a bi kywom saar rā ye ki kpyo hywor shuu di ho gya yi monatong ngà ku bir bo kii da kà. Di nang, hye ri nab jirā di ghang mene Hyam mā ku hye ky gbyab khii dzo di Ham mā ho dwa ree (John & Madaki, 2014, 2015, 2016) kà mene gyom mā ku kyuk monet shàtaan nà ku ceky Ham mā o yere (Czarniawska & Gagliardi 2003, Frank 2010).

Tseny nyà di ghyang Sàár Tsàtsi ‘Big Stories’ (Bamberg 2006, Georgakopoulou 2006b), ka Sàár Sàgywang (Lyotard 1984) kà khà ki tuk ho gya yi Ham mā ku bir bo kii bi gbyem mā. Bo sàár yi ku su ho gyom mā kà men hywor shuu monaghà ceky moo mo naan (Bamberg & Georgakopoulou 2008: 2, De Fina & Georgakopoulou 2015, Popova 2015). Di nang, giye tseny nyà ku hywor gbaik yà yi su di khi siset fu Ham. Mi ri khà men gyom - genre - (Martin & Rose 2008: 6) kà shaar mene fu Ham mā kà dwoor fwoor gya yi shu gom mā. Ra nung, mi rā ri mau ryem jok ghà - appraisal – ki ce gom mā kà khà gaar ye mo ri daar men fu gywoo (Martin & White 2005, White 2010: 2). Mi bo kpeny nung, kà re ghang bi gom mā kà ni yák yi su ho gyom yi mi rā sheny.

Tseny yi ker shwak yi di khi yith ye mi ris di ghaa mi a Ham mā ku dwoor gyom mā kà khwo jok ce gyom bā ku tuk. Giye dzat ri ki ye mi naa shwaa ni nawaar, fu Ham mā, shishet kà tuk shuu kà rithi gya yi gyom mā ku kpyeny di ribi Ham mā. Gya ser ngà, ki yi, nà tseny nyà khà ho men nga kà nga ceny Hyam mā kà ki naa bo dzyee dzur yi da waar rā. Ki su nung di ho mene ceny nyà baa su di ho Hyam mā ho yere. Ra nung, mi khà IPA, moo shu mo mbgosheny tseny nyà ho dwaa, kà ceny gyom yi su ho mbyeny yi kà ywong hwak Hyam mā ho mbyeny nyà, gyaa tseky dwaa rici. Gyom Ham mā,

mi ra ghang ka ni, ki baa hywot khi di ho jok gobnati au jok ghyhab sheny Nijeriya. Ki thnwo tset ra di khi gbyab khi fu Ham, men siset bo, jok kyath haar ra, ka kyaam giye syeer ka gbeb set dwa (Okpewho 1983: 24, John 2014b).

DEDICATION

I dedicate this study to the loving memory of my father, Hyat Yohana Hayab Turwok of Ghikyaar, who longed to witness a child of his register at the university. Although dad never lived to realise this dream, the pledge I made to him on the 6th March 1996 before his death the next day, has climaxed in the carrying out of this research. To my mother, Wok Talatu Hayab, who is alive to witness the completion of this study, I say your sleepless nights to support your children; Emmanuel, now late, Esther, Joseph, and I are after all not fruitless. Mi kpek Nom ma bo giye nga ra kpeny fu har Hayab ba (I thank God for all He has done in the family of Hayab).

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ABBREVIATED TERMS AND ACRONYMS

BS	Big Stories
C	Coda
CA	Complication of Action
CD	Compact Disc
CDs	Compact Discs
CE	Complicating Event
CM	Christian Motif
E	Evaluation
EA	Evaluation of Action
HFVV	Ham Female Worldview
HMVV	Ham Male Worldview
HWV	Ham Worldview
IPA	International Phonetic Alphabets
KSCOE	Kaduna State College of Education
L	Line
Ls	Lines
NPN	Non-Participant Narrative
NS	Narrative Stage
OED	Oxford English Dictionary
OG	Orientation of Genre

ON	Orientation of Narrative
POV	Point of View
RA	Resolution of Action
RE	Resolution of Events
RP	Rhetorical Purpose
SE	Sequence of Events
SFL	Systemic Functional Linguistics
SS	Small Stories
ST	Stanza
STs	Stanzas
SU	Stellenbosch University

CHAPTER ONE: INTRODUCTION TO THE STUDY

1.1. Introduction

In this chapter, I provide a background of the Ham of Nigeria, the society of study. The aim is to offer the context for the understanding of the narratives and discourses inherent in the texts of the songs which, I argue, construe the identity of the people. From the outset, I begin with who the Ham are, their tradition of origin, social organisation, kinship, occupation, and their contact with the Fulani and the Hausa as well as the impact thereof. Next, I consider the differing identities of the people, on the one hand as the HAM and on the other as the JABA, before examining their language, their language, and her varieties to remark on how these constitute domains of inquiry. Later, I outline the rationale of the study by conceptualising *identity* as a culturally mediated phenomenon where social identity is linked to language as the marker of culture (Crystal 2000, Thomason 2015).

The justification for assuming the above standpoints is that linguistics is essentially concerned with the manner people exploit everyday stories to mirror a sense of self and identity (Bamberg 2011b, 2012). Next in the chapter is the statement of the problem of the study, goals and theoretical framework, then I move on to establish points of departure from other research on songs, especially in Africa. The method the research adopts follows, then the classification of Ham songs within the ambience of the culture, and the summary. Even though the chapter may appear extensive, it is deliberate since the Ham group is one of the minority groups which commonly do not attract much attention of scholars in substantial studies about the peoples of Nigeria, Africa, and the world. By a “minority” I refer to the low status of the Ham in the scene of the Nigerian society (James 1997: 183, Nengel 1999, Adediji 2016: 319).

Besides, what is irrefutable is the fact that the Ham and some cognate groups are disadvantaged in contrast to such dominant groups as the Hausa, the Igbo, and the Yoruba, at the linguistic, social, political, and economic levels (Falola & Oyeniyi 2015: 23-24). To cite an example, in a major study of the culture and customs of Nigeria, irrespective of the reputation of the ancient terracotta of Nok culture, Falola (2001) omits the Ham. To suitably expound the manner discourses by way of conversations, common interactions, and in this case, songs, locate, articulate, construct, and enact identity, the study employs a multidimensional approach to NARRATIVE (termed as stories) (Labov 2013), GENRE (the patterns storyline assume) (Miller 1984), and APPRAISAL (the language of

evaluation) (Martin & White 2005). The preceding triadic approaches are budding fields of Systemic Functional Linguistics (hereafter, SFL).

1.2. Background to the study

The Ham sociocultural group to which this study aims to examine the narratives prevailing in discourses they engage, the genre, and the manner in which the society appraises attitude and behaviour of members of its culture, is situated in the north central part of Nigeria. It is from this society that the popular Nok Culture was excavated from (Fagg 1945, 1946, 1959, 1969, Breunig 2014a, Insoll 2015). Although this study is sociolinguistic in outlook, a sort of linguistic ethnography, bordering on the context of language linked to identity and how meaning-making construes social interaction (Labov 1972: 183-184), it is profoundly essential that the analysis takes on an interdisciplinary approach. This method is as a result of the components of concerns at the heart of the research; i.e. how language articulates kinship and constructs identity.

From the start, it is essential to designate that the mother tongue of the Ham is Hyam (Ethnologue ISO 639-3). By mother tongue, the study denotes “one's native language; a first language” which people speak with internalised competence or signifying a native speaker of a language¹. The research understands *mother tongue* characteristically as a language transferred hereditarily or learned by children from their parents (Himmelman 2008: 338). Similarly, I refer to mother tongue as a language one inherits from the older generation, which is assimilated through intergenerational transfer and not attained through *formal* education (See Crystal 2000: 1, Pereltsvaig 2012: xiii, Heine & Nurse 2000: 299). About the number of the speakers of Hyam, according to figures accessible from ethnologue's website, there were approximately Three Hundred Thousand (300, 000) in 2014². In a related study by *Seed Project* in 2016 in conjunction with Hyam Literacy and Translation Project, the statistics of the speakers is reported as Five Hundred Thousand (500, 000)³. However, from the researcher's knowledge of the area, despite the paucity of precise data, the speakers may well surpass these estimates. However, the given statistics are tentatively reasonable for the focus of this dissertation.

¹ "mother tongue, n. and adj.". OED Online. June 2016. Oxford University Press. <http://www.oed.com/view/Entry/122678?redirectedFrom=MOTHER+TONGUE> (accessed August 23, 2016).

² <https://www.ethnologue.com/language/jab> (accessed August 23, 2016).

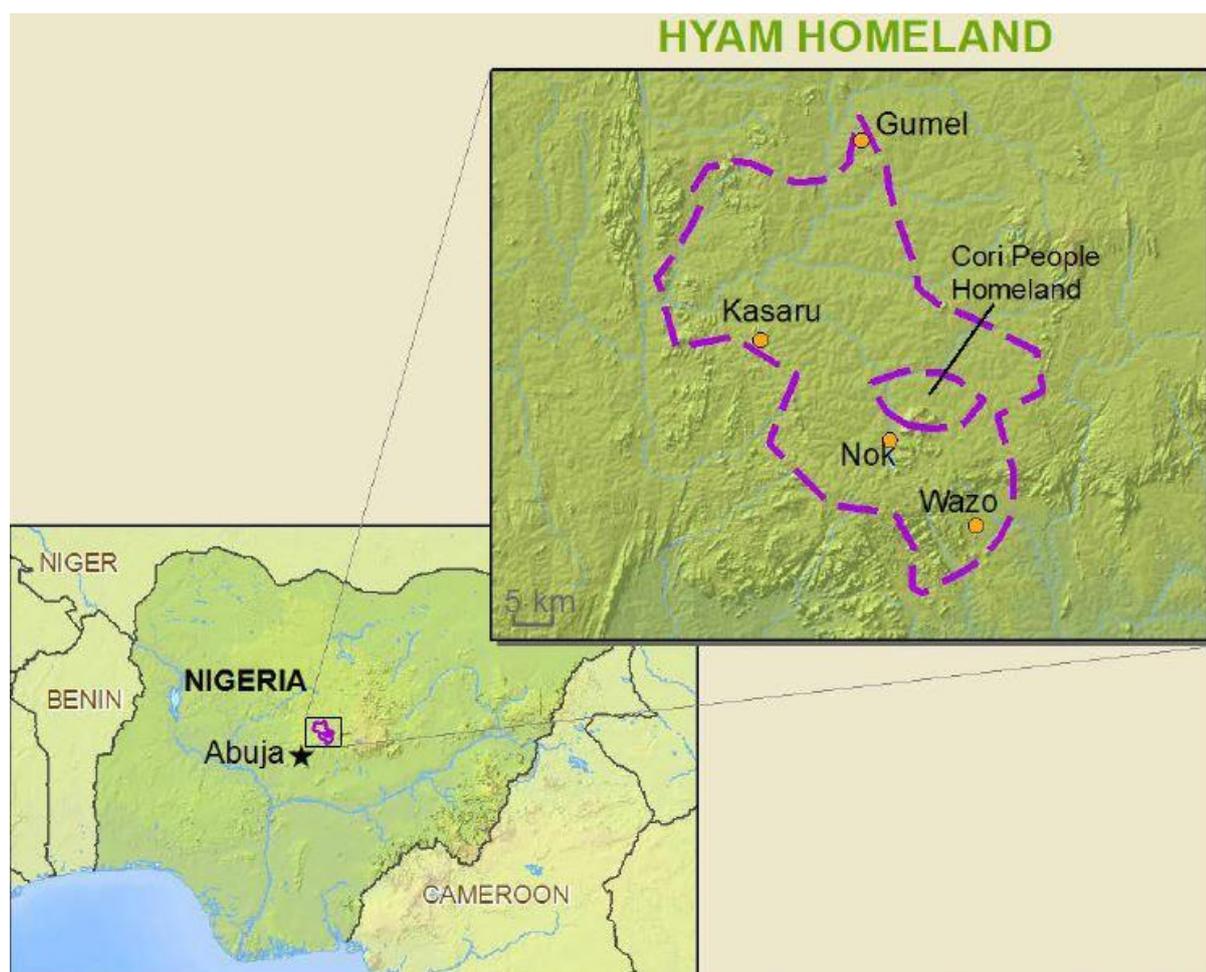
³ https://theseedcompany.org/projects/hyam-nt#node_project_full_group_community (accessed May 27, 2015)

As the language of the Afrikaner of South Africa is Afrikaans; ‘English’ derived from England; French, the language of France; IsiXhosa language of the Xhosa; IsiZulu of the Zulu; Deutsch the language of Deutschland; so do the Ham speak a language they refer to as Hyam. In particular, the preceding thinking connects to the question of the conflicting identity of the Ham, often signified in most literature as “the Jaba” which is contrary to the society’s autonym or antonym, which is “Ham” or “Fu Ham” (the Ham), as obtained in their own expression (Koelle 1854: 19, Curtin 1972: 298). The label, ‘Jaba,’ as I shall demonstrate, has been revealed to have originated from the Hausa language, currently, the lingua franca in parts of northern Nigeria (Crystal 1991: 203), the region the Ham are located. The interrogation of language is vital to the concern of this study as linguistics was deep-rooted in the life and culture of its speakers (Halliday 1999: 273) as well as equally recognised as the conduit through which society transmits ideas, represents and constructs the world (Cameron 2002, Svalberg 2009, Semino 2014).

In this regard, experiences, perceptions, thoughts, ideologies, and the tangible world are all language constructs often created by knowledge communities engaged in preserving collective unity (Bruffee 1986, Halliday 1999: 273). More so, linguists have agreed that language mirrors the manner members of every given speech community reason about the world, their surroundings and contexts (Kecskes 2015: 113). The preceding resonates that the orientation to language in this dissertation focuses on socially situated language embodied in the components of texts of Ham songs, which I evaluate (Cameron 2002: 10, Sharifian 2014: 3-7). Geographically, the territory of the contemporary Ham is in an area which stretches over 100 square miles (Temple 1922: 162, James 1997) at this time located in Kaduna State, Nigeria. Aside from the people found in the autochthonous land as farmers or professionals and agriculturists on a part-time basis, there are those living in urban areas in pursuit of white collar jobs and modern social amenities. Notably, James (1986, 1997) reveals that the Ham community has dense settlements in Jaba and Kachia local government areas, as could be seen in the Hyam Language map on the next page,⁴ with a sparse presence in Kagarko and Jema’a local

The MAP on the NEXT page was obtained from https://joshuaproject.net/people_groups/12165/NI (accessed August 23, 2016). Joshua Project is an organisation interested in translating the Bible into Hyam. The chart designated HYAM HOMELAND indicates the supposed locations Hyam is spoken as first language. The point to note is ALL native speakers of Hyam consider themselves as a people with a common ancestry linked to Jeny, the site the people claim to have first settled on their arrival in their current geography in Kaduna State, Nigeria. The map presents a survey of the Ham area and the adjacent locations like Wazo, representative of the locality where Gyong (called Kagoma in Hausa), a language with over 80 percent mutual intelligibility to Hyam is spoken. To the left side of the diagram is Kasaru, where another cognate group, the Waci and Ashe, generally known as Bazaar in their language, but as Koro in Hausa, live. The language spoken by the Bazaar has mutual intelligibility with Hyam, but the researcher cannot at this moment conclude on the percentage, hence, more study needs to be undertaken in this direction. Right on the top is Gumel, near Kachia, where other cognate groups such as the Bajju and the Anghan are found. Also, the map, on the bottom is the sketch of the entire

government areas all of Kaduna State. Nowadays, the Ham are not only to be found in Kaduna state but are in a sizable figure in some settlements in the neighbouring area of Nassarawa state of Nigeria. The villages with large populations of Ham people settled as farmers or individuals who engage in trade outside their supposed ancestral land, include Akaleku Sidi, Agyaragu, Masaka, Gitata, Angwan Ayaba, Tattara, and Panda. The idea is that such migrations began about the turn of the 1950s⁵ when Nigeria opened up for free movement without fear of slave raids, which had depleted and hindered population growth in most areas of the north of the country before the arrival of the British (Mason 1965).



geography of Nigeria with the SQUARED spot which reflects the size of the Ham, found about one hundred miles away from the nation's capital city of Abuja. Besides, the map is a confirmation of the claim this study puts forward that the Ham are a minority group, regardless of the society's supposed links to the magnificent iron technology connected to the famed Nok culture which was first excavated from the locality of the Ham in the year 1928 in Breunig's (2014: 8) report.

⁵ I personally visited some of these areas in the course of the research and had one on one interviews with two of the oldest immigrants alive in 2014, Baba Yohana Magaji and Usman Gwani Chori.

1.2.1. Tradition of origin of the Ham

There are a couple of oral traditions about the origin of the Ham. One of the accounts relates to the legendary story of Noah and the great flood expressed in the book of Genesis Chapter 9 verses 18 – 22 of the Bible (Bible 1982) where Ham is alluded to as one of the sons of the Patriarch, Noah. Robertson, who writes about the meaning of Ham, asserts that the word means “Black” in the Hebrew language and derives from *Kham* (2008: 112). From the above view, the suggestion is the Ham of Nigeria might have originated from the Middle East (now East Africa) with a perception that they could be the offspring of Cush (the Brother of Mizraim, i.e. Egypt). For example, the Egypt – Ham School of Thought submits that the less attention to Nok culture (Fagg 1945) in world’s historical annals, may not be unconnected to the curse of Ham, Noah’s son. The idea is that Ham had laughed at his father’s nakedness as such attracted a curse upon his descendants as indicated in the Bible. Given the said “curse,” it is assumed, the offspring of Ham remain not as prosperous as their kinfolks economically, politically, and in other spheres of human endeavour.

However, this notion may not have been contemplated if not for the advent of Christianity and the Bible which have impacted on the contemporary worldview of Ham. As people are shaped by what they believe in, so are the present-day Ham influenced to a great extent by Christian doctrines and this underscores the relevance of this lore. By way of the assumed relationship between the Ham people (of Nok culture) with Egyptian evolution, archaeological findings of sculptural figures and the assessment carried out to determine the era it was created, also supports these assertions (Jemkur 1995, Connah 2004, Smith 2011, Breunig 2014b). In consideration of the other perception, the summary could be that the Ham people must have originated from the area of present-day Egypt. Through the course of this journey, perhaps, the people must have settled in the area of present-day Sudan and later to Borno area of contemporary Nigeria, after that migrating to Toro Hills in current day Bauchi and later Miango Hills of the highland area of north central Nigeria. The Ham might have moved and settled at Mayayit (now called Angwan Jaba) in Atyap (Katab) land before coming to settle at Sheky (forest) of the Ham and then Jeny (James 1997).

Aside from the above, there is another version of the oral tradition of origin not linked to the Bible as obtained by Ludwig Gerhardt⁶, a German scholar from the Asien - Afrika Institut, University of

⁶ Prof Dr Ludwig Gerhardt is reputedly the most published European scholar on Hyam language and has worked on the Ham for years with nearly a half of a century of expertise in the language.

Hamburg, during fieldwork in April 1969. The account was told by Kure Maancek (late), one of the earliest educated individuals in Hamland (ribi Ham)

What the Ham heard from the mouths of their grandparents was that the people migrated from the Miango foothills of the Plateau to the locality of the present day Atyap. At the district of the Atyap, our forebears lived for a period before moving to a forest call *Sheky Ham* (the forest of the Ham) near Dung. At this place, the Ham were a unified group. However, then the forebears left the *Sheky Ham*, perhaps due to insecurity, before meeting a set of people whom they called *Fu Rwo* (the Ham precursors). The Ham at that time were organised into five lineages (Zuu Ham) which include Fu Dung, Fu WeNyom, Fu Kudak, Fu Nggainy, and Fu Cyoor. Since Fu Rwo were few, the newcomers dominated the region, however, coexisted affably. The group which formed Fu Rwo remain among the people at present. Those who arrived later were sturdier than Fu Rwo⁷ (My Translation).

The above proclamation, apparently the version widely acceptable in most quarters in the Ham area, in my opinion, equally leaves us with some questions without answers. The problem is a fragment of the narrative registers *Mayayit* town in Atyap land at present call *Angwan Jaba* as the point the Ham stopped over during their migratory journey to their current location. Considering that the marker ‘Jaba’ was coined in recent history, resulting from the contact of the Ham with Fulani and Hausa traders likely not before the year 1800, as I will demonstrate shortly, its reliability is uncertain. However, on the whole, Maancek’s version acknowledges *Sheky Ham*, the Ham pioneers, Fùró, and Jeny, as the people as well as the locations of early settlements as validated in other findings (Temple 1922, Meek 1931, Gunn 1956, James 1986, 1997, John & Madaki 2014, 2014b, 2015, 2016). Connected to the directly above myths are the legends associated with the hills of Nok, Kyoli (Chori), Samang, Dung, Gyuk Nzik of Kwain, as well as hills of Ankung (Jo Nkung), through oral accounts, the ancient settlements of the Ham.

Due to their rock-strewn nature with some large portions of land to farm within, these areas are venerated and often attributed as the havens which aided the resistance to the Fulani and Hausa slave raiders of Ham area since the society enjoyed cover from the hills. For instance, *Nok* said to be derived from the Hyam word *nwaur* which denotes ‘to nurture or to raise up,’ is situated in a rugged mountainous topography with large caves and huge rock shelters essentially must have served as a shield from external attacks (James 1997: 12). It was now over a century when the Ham people left the hills to settle on flat lands, but relics of life and existence are still visible all over these mountains.

⁷ <http://philiphayab.blogspot.co.za/2015/05/origin-of-ham.html> and <http://www.hyamliteracy.com/the-ham-of-nigeria/origin-of-the-ham/> (Accessed June 9, 2016)

These are *Jo Nok*, *Jo Cyor (Kyoli)*, *Jo Samang*, *Jo Dung*, *Jo Kwain*, and *Jo Nkung*. It is from some of these hillsides that the deposits of the artefacts referred to as *Nok culture* were extracted, beginning from the early part of the 20th century onwards (James 1986, Jemkur 1995, Connah 2004, Smith 2011, Breunig 2014a). Apart from archaeological discoveries, beliefs about the sacredness of these hills are validated in day to day narratives of the Ham sociocultural group, though these are subject to debate and further investigation. Consequently, the significance of investigating narratives of the identity of the Ham, among others, may perhaps contribute in bringing to light one of Africa's vibrant but silent cultures as it connects to the worldview and daily existence of the people. It is worthy to state, as available in literature but then often contested, the geography of *Nok culture* covers nearly the entire middle belt zone of Nigeria (Fagg 1966, 1977, Smith 2011, Breunig, 2014b).

Given the above findings, instead of the Ham claiming exclusive proprietorship of the renowned Nok culture, I am of the opinion that they uphold that archaeological discoveries in the area support that they were among groups who might have developed the legendary culture associated with the area around 500BC - 200AD (Wiafe-Amoako 2015: 4, Kerr & Wright 2015: 478). Other groups might have left during massive dispersal due to the onslaught of slave raids by the Fulani and Hausa, which intensified at the dawn of the 1800s. That the culture is ancient is not in doubt. For example, some researchers have put forward that the Nok culture, the locality of the existing Ham, might have developed iron-smelting which spread on the entire continent of Africa (Castelein 1908: 309, Jemkur 1995: 30, Ogundiran 2005: 1, Kahlheber, Höhn, & Rupp 2009: 1-3).

1.2.2. Ham Political and Social Organisation

Societies, such as the Ham, known to have functioned through a decentralised order of authority, explored different methods to maintain themselves. Some study (Marcus 1970, Kato 1974a, James 1997, Iliffe 2005, Ochonu 2014) reveal they encountered little or no anarchy despite the apparent 'non-existence' of the system of control like the centralised feudalistic Hausa states, favoured by the British colonialists. In a society as the Ham, kinship, and communal solidarity, it appears, was the foundation for devolution of power (Temple 1912: 160). Such societies are termed as "acephalous people's power base" (Iliffe 2005: 100, Ochonu 2014: 53). Of particular note, the Ham are ascribed to have had a socio-political system denoted as "the Consolidated Group Republic" (James 1997: 78). In this system, the power for societal control was conferred to a great extent on every adult member of the community while the supreme authority was vested on the *Kpop Ku* (chief priest) seated in *Jeny*, the ancestral spiritual site of the Ham.

To dispense justice, the *chief priest* presided over a council of reverent lineage or clan heads who doubled as representatives of their divisions, as well as juries, besides serving as advisers, with the prerogative to sanction the supreme chief in the case of extreme abuse of authority. Notably, too, individual self-regulating hamlets had their own *Kpop Ku* where the chief priest was both spiritual and community leader. As a result of this formation, the system was an excellent example of a theocratic social order (Marcus 1970, Kato 1975, Haruna 1993, James 1997: 78 -79). Next is kinship, possibly the source of the existing interconnection of the society and how this relates to the headship of the Ham in literature (Temple 1922, Meek 1925, Vol I & II, 1931, Kato 1974a, James 1997, Hayab 2016). The function of affinity is also obtained from oral narratives as well as from the researcher's experience as a person fostered in the culture.

From what I have been told by a number of elders interviewed, whose memory could be trusted, and from enormous literature (Smith 1960, Sharwood-Smith 1967, Marcus 1970, Iliffe 2005, Ochonu 2014), the conception of a centralised government is an alien practice to the Ham and might have been borrowed from the Fulani and Hausa style (Temple 1912). It is little wonder that the notion of a chief, a mediator in the society, is the same with the navel which is at the centre of a typical human being. From this standpoint, it could be argued that the Kpop Ku (the chief priest), at that time, was not an absolute leader although, from a spiritual outlook, power and authority rested on his shoulders. The role of the priest endured as an intercessor between the world of the living and the world of the dead (the ancestors). What is further intriguing, I consider, as oral accounts put forward, is that ascendancy to the post of a Kpop Ku, the Chief Priest, or that of the *Kwainy*, the leader of the womenfolk, was principally not hereditary but subject to the aptitude, knowledge of customs, personality, and the wealth of experience of the entrant.

It is equally significant to note that the selection process, for the Kpop Ku and the Kwainy, was strictly carried out through a consensus of respectable elderly members of the society. Moreover, the choice comprises the vote of the female assembly – *shatir ra* – who were responsible for the affairs of the womenfolk with roles which might not be assumed or be interfered with, at least to a large extent, by the men. To fully appreciate the nature of kinship in the context of the Ham, reference must be made, foremost, to the notion of family links where affinity is not limited to the nuclear or immediate family unit (father, mother, and children) but to an extended system (father, mother, children, grandparents, and other siblings) derived from an ancestral link, at times merely couched in an indistinct reminiscence. Related to this is that the custom of polygamy or polygyny in some cases, where a man could marry more than one wife subject to economic capability or family influence,

played a vital part in creating the structure which produces progenies that could be described in English as ‘cousins’, ‘nephews’, and ‘nieces.’

On the contrary, it should be said, among the Ham, a child recognises his/her father’s and mother’s relatives (brothers or cousins, in the English sense) as fathers or mothers, regardless of their age (Hayab 2016: 11-13). Consequently, the principle of kinship, in the worldview of the Ham, reveals that the society has no words for an uncle, aunt, cousin, niece, or nephew. The organisation is simply from the Ham society, as a whole, to the village, the clan, then to the grandparents, parents, brothers/sisters, and offspring. This is because the culture authorises that people reason in terms of family, village, and the cultural group (Nicholson n.d. 7). For example, it is a sign of disdain to refer to one's parents' relatives by the name they are known with except in extreme cases, chiefly when they are not within an ear’s shot. What is allowable is ‘my junior father’ (father’s or mother’s younger brother), likewise, ‘my senior mother’ (father’s or mother’s older sister).

Thus, the nature of affiliation dictated that a child was the community’s and not the parents’ alone. The consequence of this custom is that any grown-up could correct a child whether they knew them or not. However, nowadays, these practices are dying out, at least they are not attainable in the cities. The indication that kinship ties are the foundation through which the social structure of the Ham depends upon, emphasises the status of marriage as primarily for procreation. This is the belief of the Ham, and the perception has not changed much even in the current era. Due to this notion, a lady may well consider herself of little or no worth after reaching 18 to 30 years of age, the presumed marriageable stage, without a man who asks for her hand in marriage. This is correspondingly the case with the male. For instance, nowadays, a mature gent, in the eye of the community, is regarded as undependable if he attains the marriageable age of 20 to 30 years but without a wife.

Building on the previous outlook, since it accentuates the meaning of marriage and progenies in an African family, it was not merely to be married that was the concern, what was of most significance was the bearing of children. Thus, childlessness, in itself, is regarded as a colossal misfortune. The basis, perhaps, typifies that as the Ham were chiefly farmers, there was a need for more hands to carry on with the tilling of the soil. Besides kinship and childbearing, age grade system was fundamental to the social organisation and collective solidarity of the Ham. For instance, the Ham explored age grade, *ndan* in the language, with a policy of passing through junior grade to the senior grade. At full maturity, one eventually graduates to a warrior - either in terms of hunting or farm work until old age – when such attains elderhood. The age grade, however, was devoid of bias to one’s exact date of birth and not limited to males alone. However, female age grades had no formal initiation rites as it

was, often, a gathering of ladies of the village spinsters or married coming together for the purpose of discussing domestic and private matters peculiar to the female members of the Ham.

In respect to kinship, an individual is measured not on how well they took care of themselves but of their relatives and the community as a whole and this is interweaved in Hyam language as “*Bwak izini ka ba nywak tang*,” a male maxim with a counterpart female aphorism as “*tsyee izini ka khyet ywob*.” The basic interpretation would be ‘coexistence in society entails cohesion.’ Writing about the Christian missionary activities in Ham land, Nicholson, perhaps, encapsulates the above impression when he records that, “[t]he African does not think alone” (n.d. 7). This outlook pervades the texts of the songs to be analysed from Chapters 3 to 6. Related to cohesion is an aversion to individualism, selfishness, greed, and jealousy. The vision is that no matter the lure, one must withhold prejudice against a fellow in the dread of conflict which could ultimately upset agreeable existence. In this sense, to be accepted by kinsmen/women is one of the premier marks of honour to be accomplished in the Ham society.

Another level of organisation was the rites of initiation into adulthood. Here, male initiates of the same period, boys of nine to seventeen years old (Breman 1996: 137), acquire a status typical of age or generation (Meek 1931, Gunn 1956). But, those apparently more matured in physique or supposed to be more skilled at farm work or at hunting expedition were assigned the role to lead their *ndan* (age grade) during communal rites and throughout the course of their lives in that community on a rotational basis (Meek 1925: 83-91). As to be expected, age grade had its standard code of behaviour at a public gathering or in private life. For instance, it was seen as an act of insubordination for members of a junior age grade to take up seats when those older than them were not seated yet. On the way to the farm, too, elders carried sticks and led the way whilst the younger ones carried the farm tools or the pots, in the case of the females, normally not more than what a young person’s strength would allow. This practice, perhaps, elucidates a remark made by Boddy-Evans⁸, an archaeologist, who undertook a study of ancient artefacts found in the area of the Ham, that *Nok culture’s* social grouping, must be the oldest proof for an organised society in sub-Saharan Africa.

⁸ Boddy-Evans, A. (October 31, 2013). Nok Culture: Sub-Saharan Africa’s earliest civilization? Retrieved from <http://africanhistory.about.com/od/kingdoms/a/NokCulture.htm>

At another level, like most societies in Africa, based on the researcher's experiential knowledge, the Ham are patriarchal, typically organised from nuclear to extended family units, and from the clan to the village/hamlet or town levels, primarily on common kinship. Communal labour, from tilling a farm land, building a house, to road construction is often carried out by age groups and work parties who serve in turns rotationally based on an agreed order. Among the Ham, male members are seemingly top on the hierarchy of social stratification followed by the females. However, not only are older women, a consequence of age, ascribed the status of decision making, it could be said that the society is not entirely patrilineal or matrilineal with respect to descent, rights of succession, and heritage. Of particular note is that grandmothers, widowed or still with their husbands, with reputable character, are revered. Similarly, from my knowledge of the culture, the society is resolute on the rights of paternal and maternal kindred primarily on social and religious rites. However, from the early 20th century onwards, after the contact of the Ham with alien cultures such as the Hausa and later on the British, a shift from a traditional theocracy to a pluralistic society has taken its toll. As a result of the foregoing change, communal solidarity, which was hitherto founded on shared solidarity often led by the chief priest and clan leaders, with regards to law and order instituted on traditional beliefs of the people, is increasingly waning.

Since the long-standing order is fading, the consequence is a sense of loss of group cohesion which the texts of the songs this research investigate express. Related to this, it is appropriate to comment that the significance of the chief priest was such that he directed all religious rites; naming, initiation, burial, and the disciplining of erring members of society who broke the rules, norms, customs, and taboos, to almost every aspect of daily life (Breman 1996: 136 -137, Temple 2013: 239). The nostalgia which is coupled with the anxiety of loss of Ham cultural life present in the texts of the songs this research investigates, may, therefore, be premised on the realisation of the fading manifestation of community unity which previously was characterised by collective congregation referred to as *Kywong* or *Hyees* (assemblage). The *yeer*, the traditional village square, customarily well-regarded as the sacred ground where any false testimony or unjust ruling on any case heard there could be catastrophic, has been abandoned for the church. In addition, the congresses, which were often heralded by a community broadcast known as *gyoyiny* (announcement) delivered by the village town crier (See, Lee 2009: vii) – known as *na-gyoyiny* (the announcer), hardly takes place again.

Equally, the existence of a town crier, who was the channel of information between members of the society with the leaders of the community, indicates the society was communal. Nowadays, these practices which ensured collective living are given way to modernity. Before the advent of the songs

recorded in CDs and disseminated through the electronic media, (from the 1980s onwards), one of the means directed at achieving cooperative association was through annual cultural celebration called the *TUK HAM* (Ham Day). Similarly, at another level, through the oral account, succeeding generations are told about clan links, tracing of ancestral lineages, groups of *Zuu* of the Ham (i.e. moieties) as migration among the Ham has created over a hundred different settlements and towns with shared ancestral origin. These connections are recollected through personal and communal memories in a view to keeping alive distant genealogies as contained in myths, legends, and narratives (Meek 1931, Gunn 1956, Marcus 1970, Kato 1974a: 30, James 1997: 41-43). As it is with most African groups, part of the social life of the Ham is singing and dancing. Osadebay (cited in Finnegan 2012: 236) underscores the place of singing in African cultural life when he notes that “[w]e, (*African people groups*) sing when we fight, when we work, when we love, when we hate, when a child is born, and when death takes a toll” (emphases added). Aside these, there are other undertakings the Ham engage in for leisure after a hard day’s work on the farm. For instance, folktales are often told to children by older women or in turns by the children themselves as a source of entertainment and on the other hand as a medium to understand their world, flora and fauna. Noticeably, most of the activities in the Ham society, if not all, attract songs and at times dances at given festivals or events.

1.2.3. The Economic Life of the Ham

In terms of livelihood, the Ham people were traditionally hunters, farmers, and craftsmen/women, described in contemporary times to be culturally progressive among their cognates as declared by Gerhardt (1983a: 23 - 24). Similarly, the British Governor General of Nigeria in the earliest part of the 1900s had spoken about the Ham (Jaba, in the document) as “being quiet, industrious, and intelligent... [besides, the] villages are large, close together, and thickly populated”⁹. The crops the Ham produce to a great quantity are cereals; sorghum or Guinea corn (*Guri*), millet (*naar*). Others are legumes such as beans (*njab*) also called kidney beans, fonio (*kpyo*) - often called ‘hungry rice’ in the area – is a grain which has abundant protein and often recommended as a panacea for the treatment of diabetes and goes by the botanical name *Digitaria*. Later, maize (*gur kpaar*), probably brought to the Ham area by the British, evidenced by its name - *gur Kpaar* – (Hausa sorghum).

⁹ *The Missionary Witness*, 4 January, 1910, SIM ONLINE ARCHIVES, p. 198.
[http://archives.sim.org/pdfs/SIM%201893%20-%20Present/1887%20-%201947%20Faithful%20Witness.%20Missionary%20Witness.%20Evangelical%20Christian%20\(articles%20primarily%20of%20interest%20to%20SIM\)/1910%203%20Missionary%20Witness.pdf](http://archives.sim.org/pdfs/SIM%201893%20-%20Present/1887%20-%201947%20Faithful%20Witness.%20Missionary%20Witness.%20Evangelical%20Christian%20(articles%20primarily%20of%20interest%20to%20SIM)/1910%203%20Missionary%20Witness.pdf)

Root crops traditionally famous are *fis* (cocoyam), *cit* (yam), *gboshaam*, a sort of yellowish-bitter yam, now endangered, and then *lawur* (sweet potato), possibly a Fulani foodstuff. There are other foods introduced to the area in the 20th century which include mango, cashew, orange, pawpaw, guava, cassava and ginger. As at the time of writing this dissertation, the Ham area was credited as one of the pre-eminent and largest producers of ginger in West Africa (Gunn 1956: 117, Ravindran & Babu 2004: 7). Also, the discovery of Nok terracotta by archaeologists in the Ham area is certainly an added proof that the society must have had for centuries a cutting-edge fabrication of earthenware (Fagg 1945: 19). The ingenuity of the Ham, together with their cognates for instance, is further attested to by the discovery of an impressive aptitude of the making of terracotta, figurine, as well as weaving, with some of the relics believed to date back to 500 B.C. and A.D. 200 (Fagg 1969, 1977, Jemkur 1995). Evidence abound that the Ham are skilled in carving and moulding cutlery, cups, plates and drinking mugs from wood and clay which are “carefully made, with regularly incised lines below the curved rim and a band of small round bosses for kitchen use” (Leith - Ross 1970: 74 -75).

It could have been from this kind of art that sculpture of people and animals’ heads from burnt clay was shaped so many centuries ago uncovered through excavation from 1928 onwards thereby bringing the art to global acclaim (Jemkur 1995: 33, Atwood 2011: 34-38). The figurines found in the region are said to express artistic skills with prodigious aesthetics of grandeur, acclaimed as one of the best in the world (Landau & Kaspin 2002: 6). Other significant crafts are mat weaving, baskets and *nden* (a sort of thick mat made from thick grass) often used for decorative purposes. In fact, *nden* is utilised to build traditional ceilings among the Ham in most homes. Apart from the fact that it has an extraordinary cooling effect during hot climate, it correspondingly protects the inner room in case of fire disaster as the Ham lived in thatched houses before the introduction of corrugated roofing sheets. Additionally, the Ham people also carve mortars and pestles for the pounding of grains, whereas spoons, smoke pipes, couch and drums from tree trunks are for domestic usage.

The drum, in particular, is utilised to complement music for various purposes and events such as accompanying inspiring songs for work parties, while the *talking drum* was explored to send or receive signals for celebration or danger before modern technology reached the area. Manifestly, the drum is one indispensable instrument to publicise ceremonies such as naming, marriage, initiation rites, end of year harvest and death (Rahila 2008: 21-22). I have taken a great stretch to write on the socio-political organisation of the Ham with the primary aim of creating a keen understanding of the life and structure of the Ham bound by cultural affinity and solidarity. It is hoped that this could, perhaps, enable social, cultural knowledge of the Ham in order to have a grasp of the contexts which

give rise to apprehensions at the heart of the texts of songs this research investigates. It is to this end that I have made an effort to highlight the many occasions in which the texts of the songs reflect and the milieus of their creation within the cultural values of the Ham, as I examine the discourses which the Ham engage in negotiating their identity.

1.2.4. Impact of the Contact of the Ham with the Fulani and Hausa

Castelnau (1851), Koelle (1854), Barth (1859), Robinson and Brooks (1899), Tremearne (1912), Sciortino (1920), Meek (1931), Smith (1960), Sharwood-Smith (1969), James (1997), Diouf (2007), Robertson (2008), Ochonu (2014), Hayab (2016), to mention but a few, account that by the dawn of the nineteenth century, the area of north central Nigeria, where the Ham are found, witnessed massive attacks from the Fulani and the Hausa. Although there are suggestions itinerant Hausa traders and Fulani herdsmen must have foraged the area of the middle belt annually, when the rains were low both trading and for grazing of animals, it was not until the end of the eighteenth century that the region began to suffer from countless slave-raids (Sciortino 1920, Abdulkadir 2013: 7)¹⁰.

After that, the early years of the nineteenth century witnessed the founding of Fulani and Hausa (Habe) groups mostly in shielded and fortified localities (James 1998: 94-100, Ochonu 2014: 46-54). Notably, it was from these dwellings that Fulani and Hausa Slave Raiders advanced to subjugate neighbouring social groups, including the Ham, and took chains of caravans of people away into servitude (Castelnau 1851: 37). The inhabitants of the region, who survived the onslaught, had to flee to hills and highlands in all directions until they devised means to defend themselves. In this light, the setting up of Fulani and Hausa slave raiding vassals at Kagarko, Walijo, Kachia, Jema'a and Keffi, all proximate to the Ham area, forced the people to migrate to the hills of Nok, Dung, Kyoli, Samang, Nkung, Ha Kwain, as well as the *Sheky Ham* (Ham forest) in large number for protection. Escaping to mountainous areas became intensified after the year 1846, a period the Ham are reported to have suffered a considerable loss in the hands of the Fulani and Hausa fighters (Koelle 1854: 19, Smith 1960: 77, Ochonu 2014: 54).

Apart from the raids from the Fulani and Hausa, related groups in the area are acknowledged to have lived peacefully for centuries, too, began to capture their neighbours to be given away as tributes yearly to the Fulani and Hausa suzerainty in Zaria (Mason 1969: 558, Ochonu 2014: 48). The previous was the situation of the area at the coming of the British colonial government commanded by Sir

¹⁰ Roy, C. "Hausa Information." Art and Life in Africa Online, <http://www.uiowa.edu> (Accessed 9 July 2016).

Frederick Lugard about the year 1900. The arrival of the British, it is said, set a stop to constant slave-raiding which has lasted a century with a different social order. The above assertion underlines why Sir Frederick Lugard, the then British Colonial High Commissioner to the newly formed nation, Nigeria, in 1902, decried the desolation and loss the Non-Muslims peoples of northern Nigeria suffered, prompted by the years of human brutality. The account chronicles that in an area previously lush and populated, the region of Nassarawa Province, situated in what is today the Middle Belt of Nigeria, was now relics and wreckages of large but desolate settlements. This image is the evidence of the despair generated by over 100 years of devastating fighting and slave-marauding by the Fulani (Sciortino 1920: 5).

A further confirmation which substantiates the other point, with a direct consequence on the Ham, is the indication that groups south-west of Zaria were the populations mostly affected by raids for tribute (Smith 1960: 80, Ochonu 2014). It is this area that was often referred to in the 19th and 20th centuries as “pagan tribes of northern Nigeria” (Gunn 1956). Apart from slave raids by the Fulani and Hausa, the period of the early 1800s exposed groups, like the Ham, to inexpressible insecurity by robbers known as *Yan kwanta*. Robbers, *yan kwanta*, in those days, would entrap unsuspecting individuals and sell them as slaves. The cases of swoops and waylaying of people of the area of the study are noteworthy as revealed in a published study over a century and a half ago. The writer at that significant period in history gives the account of a man named Braz, whose parents were Ham, serving in the army of the Fulani and Hausa of Zazzau. Braz, who was sold and taken to work on a plantation farm as interviewed in 1848, speaks of his capture while on a military expedition until he ends up in Bahia, Brazil in the 1840s, in an account obtained by the French researcher, Castelnau (1851: 26 - 28).

The implication of the preceding is to emphasise that the contact of groups of people, such as the Ham with the Hausa and Fulani, brought enormous impact which left haunting impressions especially that of the interruption of tradition and culture. Further, the link re-defines the behaviour and contemporary events of groups in north-central Nigeria. Besides, this interface apparently is the basis of the designation, Jaba, which refers to the Ham till date. Even so, after cessation to the persistent manhunt, in the area, hitherto dispersed people formerly hiding in defensive towns and difficult to

get to hill-tops, returned to their lands and farms¹¹. In a way, this state of affairs forced a new social order as a result of historical interaction with previously unknown cultures.

The implication of this section of the study conveys how centuries of slave raids, the introduction of the emirate system, and the establishment of the Native Authority by the British colonial government altered the sociocultural, the political, and economic life of the Ham (Smith 1960: 74, Meek 1931: 137). To put it differently, it could be said that these events gave rise to various social concerns hitherto unknown to the Ham people reflected in the discourses the songs to be analysed show. What is of significance to this study is, in spite the transformation the Ham sociocultural group encountered, there seems to be an intensive reinforced effort nowadays to preserve a collective sense of identity for the entire group as construed in the songs in the present study. Given the above, these days, the Ham are not only grappling with linguistic disparity among themselves due to the language shift dictated by many years of dislocation and separation as a result of raids and enslavement of their loved ones (1808 -1903), but there are other immediate concerns. One of it being the problem of a proper term or name to designate the society which links to the question of identity.

1.2.5. The Ham or the Jaba? An Inquiry of Etymology

That identity could be stolen or erased through re-designation, in this case by signification, articulates the essential power which resides in the capacity to label. It further demonstrates the property-like prospects of labels to convey social value which authorises prevailing association between a name and identity (Vom Bruck & Bodenhorn 2006: 2). In support of this perspective, discourse analysis, one of the key theoretical frameworks this study privileges, offers an enabling base to engage what is ruled as an “appropriate linguistic tool” (Stubbs, 1997: 128, Ali 2011) to interpret the point of view of the members of the Ham community on how they perceive themselves, their identity, and the manner they would prefer to be understood. From the above, it is worth affirming that this part of the study focuses on what sociologists would call “the process of social identification” (Jenkins 2000: 7-8). As stated in the background to this study (section 1.2), the Ham at present face a situation of internal and external conflicts of identification (Jenkins 2000: 7) – that is the awareness of themselves as the Ham against the perception of the world about them as the Jaba (Struck 1911: 309).

¹¹ Sciortino (1920) *Notes on Nassarawa Province, Nigeria*. Publisher not identified, p.5.

Strangely, among the people from the society I have spoken about how essential it was to investigate the etymology and the connotation of 'Jaba', many have time and again discouraged me saying names were mere 'labels' thus need not be bothered about. However, what I have found, contrary to this argument, is that people, organisations, nation-states and societies, are often firm to get the names of their offspring, groups, or individuals accurate. At times, a name, designation or label, incorrectly indicated, for instance, is often thought of as a description of not the same person or the organisation referred. Consequently, individuals that are associates could get uncomfortable or even 'offended' when their names are signified erroneously. Therefore, it could be explained, both the cultural and the linguistic implications, why this study contemplates and construes the dogged scrutiny of 'what is in a name' as it relates to the Ham. From this score, I substantiate how 'terms' may be explored to confer, alter, or deny people's whole being. In essence, 'terminologies' may well be utilised to bring about different cultural meaning and context (Vom Bruck & Bodenhorn 2006).

The import of the foregoing idea substantiates that the Ham, probably from the 1800s, have been made to *identify* with a demeaning or even offensive label, 'Jaba,' initially by the Hausa and next by the British colonialists, and yet 'Jaba' lacks any linguistic links with the people (See, Hayab 2016: 1-3, Crystal 2000: 6-7, Kato 1975: 27, Meek 1931: 127). The result of this position is explainable in the light that names in almost all cultures are implied as markers of identity and image of people, particularly within local values. This study, being a sociolinguistic study, conceptualises labelling as a political development which interrupts social relation, identity formation, and sociocultural life. The suggestion is that the "act of de-naming" as argued by Vom Bruck and Bodenhorn (2006) becomes a form of political and cultural obliteration.

More so, linguistically, I admit as appropriate any given signification that is indigenous and suitable to the native speaker of that society thus my rejection of Jaba classification for this study (See Gregersen 1977: 9). My opinion is that as a native of the Ham engaged in the study of the language and identity of the society, the misconception about designation is one essential aspect which is not to be overlooked. To this end, I support the advocacy of the Global Language Register which argues that people and their language should only be identified by what they call themselves in their tongues and idioms (Crystal 2000: 6). From this vantage point, it applies to restate that, as declared earlier in

the study, although most literature refers to the Ham as the Jaba¹², the term is nevertheless a ‘foreign’ and an ‘outsider’s’ expression as Blench (2010: 2) puts it.

As I shall make evident, the inconsistencies in designating the Ham is observable in the literature about the area from the nineteenth century till date. For instance, the Ham were recorded as ‘Java’ by Castelnau (1851: 26), as ‘Ham’ (Koelle 1854: 19), then ‘Jaba’ (Temple 1922: 162). Similarly, it is ‘Jaba’ with a note that “the people call themselves Ham” (Meek 1931: 119, 120 & 127), whereas Gunn (1956: 116) writes ‘Jaba’ and puts ‘Ham’ in brackets. Leith-Ross (1970: 74 -75) on the other hand, utilises ‘Ham’ and ‘Jaba’ interchangeably while Fagg documents ‘Jaba’ (1945: 22, 1946: 22) and in other works, it is ‘Ham’ (1956: 8, 1959: 289). What seems like a remedy to this mix-up of terminology is obtained in *Ethnologue: Languages of the World*, one of the most reputable authorities on the languages of the world, where it is the Ham, speakers of Hyam language (Grimes 1988: 268-278). Paradoxically, researchers of Ham origin, too, are not left out in this twist of the proper term to designate their society. For instance, Marcus (1970) and Kato (1974a) make use of ‘Jaba’, whereas Kato (1974b) registers ‘Hahm’ but prefers ‘Jaba’ because, to him, it was “popularly known in Hausa” (Kato 1975: 27). The same could be said of James (1986, 1997, & 1998) who makes use of ‘Ham’ and ‘Jaba’ interchangeably as if the terms were one and the same in meaning. Likewise, Musa Haruna records ‘Jaba’, in as much as he acknowledges that the people are “Ham” (Haruna 1993: 3).

On the other hand is Gerhardt (1971, 1983a, 1983b, 1998, 1992), a German scholar, now an emeritus professor of linguistics, who begun the study of Hyam language from 1968, half of a century at the time of writing this dissertation. Gerhardt indexes ‘Ham’ and ‘Jaba’ mutually, even though in an unpublished article he handed to me in 2014, the scholar had argued that Ham was the most appropriate designation. In addition, in a conversation with Gerhardt during the summer of 2014 in Hamburg, Germany, he pointed out how he had not considered the pejorative association of ‘*Jaba*’ in the Hausa language in allusion to the Ham until I mentioned it. The point is even more so that academics of Ham origin (Marcus 1970, Kato 1974a & 1974b, 1975, James 1986, 1997, and Haruna 1993), who should have known better, adopted ‘Jaba’ to denote their people with little or no thorough investigation or suspicion of its connotation.

¹² The first reference to the *Ham* (spelled Java) was recorded by Castelnau (1851). Meanwhile, as far as the researcher is aware of and this concern will be evidently affirmed in this dissertation, *Jaba* has no linguistic or cultural meaning in the language or history of the Ham nor of any of its immediate neighbours except in Hausa.

Apart from Koelle (1854) who got his data from knowledgeable natives of the Ham in Sierra Leone rescued from slave ships indicating that the ‘Jaba’ terminology was offensive, considering that they left home when the term was yet to gain tolerability. Roger Blench (2006a, 2006b, & 2010) is one expatriate researcher who prefers Ham and proposes that the Jaba identifier should be rejected. In recent times, the significant effort of the Hyam Literacy and Bible Translation Project, a home-based Bible translation team, is worth mentioning. Coming from the wakefulness of the misrepresentation of the label, *Jaba*, with determination for the promotion of the original expression, Ham is the term employed in all of the works of Hyam Literacy Project from 1998 forward.

One definitive linguistic proof of the foreignness of ‘Jaba’ is that a Ham person cannot address him/herself as Jaba when speaking in Hyam, the mother tongue. However, it is often the term engaged when speaking Hausa or English. Sadly, it should be conceded at this point, that most people interacting with the Ham, even the Ham themselves, home and abroad, have come to think of Ham and Jaba as synonymous terms, but this conception is inaccurate and a distortion of fact. While Ham in Hyam may mean “to break away,” “loneliness,” “alienation,” “to be removed from,” ‘to be separated from,” or “to reach maturity” on the occasion of an infant having been weaned from sucking the mother’s breast, the term Jaba lacks any semantic suggestion in Hyam, the language of the society. Moreover, as far as the researcher, a native of the Ham, is aware of, no bordering cognate group has such a word in their lexis.

Given the opacity of the origin of the term, ‘Jaba,’ a study, such as this, which is concerned with the investigation of the construction of the identity of the Ham, undertakes to trace the etymology of Jaba to validate its foreignness and import or to the contrary. The spur to seek to found the derivation of the word, Jaba in allusion to the Ham, stems from the point that in the literature available on the society so far, only one which interrogates the semantic import of Jaba with an outcome which merely suggests its source is Hausa (Robertson 2008: 111). Since this is the case, an inquiry was conducted to institute the existence of the term in any language spoken in the zone the Ham are located. First of all, the term ‘jaba’ is recorded in a precolonial study of the history of Zaria (Zazzau in Hausa), covering from 1808 to 1897 (Robinson 1896: 104). Again, the term is found in colonial reports by Sciortino (1920: 3), Temple (1922: 162), Meek (1925 II: 114), besides Gunn (1956: 116) suggests it could come from Hausa. Some of these sources authenticate the Hausa origin of the word, and this is equally corroborated in oral accounts by all the senior citizens interviewed in the Ham locality, apart from the testaments of some Ham captives in Sierra Leone (Koelle 1854: 19, Curtin 1972: 298).

One of the oral accounts is documented in a master's dissertation by a native of the Ham held at the library of the Ahmadu Bello University, Nigeria. The study reports that every time the Fulani and Hausa jihadist visited the Ham area in the 1800s, they saw lots of people but in the event of a raid for slaves, the folks would appear to have vanished into invisible hideouts. The claim is that the slave raiders would then conclude that the people they had seen were 'jaba', which denotes the house mouse in Hausa, hence the root of the name 'Jaba' (Dazong 1987: 10). While Dazong's idea supports the link between 'jaba' with the stinking house mouse, it, nonetheless, fails to put forward the import of the term. On the other hand, a long-standing data of the 19th century, possibly the earliest text to refer to Hausa as the source of the derivation of Jaba, from natives of the Ham point of view, offers us great insight in respect to its pejorative undertone. Here, the Ham sons captured as slaves and taken to Sierra Leone around the year 1842 acknowledge that the word Jaba (written 'Dsaba' in Koelle 1854: 19) was as negative as 'Kafir' – the latter declaring one as an infidel in Arabic. Linguistically, I can confirm that Koelle's 'Dsaba' signifies 'Jaba' as presented in later studies (Struck 1911: 58-9, Curtin 1972: 298). Koelle, being a German, is stated to have confused 'j' with 'ds' - /dʒ/- since a sound as 'ja' is articulated as 'ya' in Deutsch, Koelle's first language (Struck 1911: 58-59, Dalby 2014).

More so, writing on a linguistic bibliography of northern Nigeria, Bernhard Struck highlights that the informants of Koelle recounted that they were "Ham, Fu Ham, called Jaba by the Hausa, Kafiri by the Fulbe" (Struck 1911: 58). In the same way, there is another account of a Ham individual sold and ferried to the Americas under the name Jaba who reached Alabama River, USA, in the Summer of 1860 as documented by Diouf (2007: 162-163) and Robertson (2008: 111-114). This man, Jaba, as records indicate, changed his name first to J.B. and then to Jabesh – perhaps when he had become a Christian since Jabesh is in Hebrew. A close analysis gives the impression that Jaba or Jabba (Diouf 2007, Robertson 2008), being mindful that the name he carries perverts his identity, discards the name and takes on 'Jabesh,' which he must have felt at ease with, at least it retained J.B. A conceivable reason for Jabesh's refusal of the name 'Jaba' is to be expected because he knew the Hausa subtext of the term as he is reported to have had a good command of Hausa being a wordsmith himself (Diouf 2007: 162-163). To further authenticate the assertion of Hausa origin of Jaba, I consulted some Hausa texts obtainable in Latin scripts from the 1800s onwards. These include Robinson (1896), Robinson

and Brooks (1899), Mischlich (1906), Bargery (1934), Awde (1996), Newman (2007), Cibiyar Nazarin Harsunan Nijeriya, Kano (2006)¹³, to mention but a few.

Accordingly, Robinson (1896: 104) records a war in the 1830s, it seems, in which the Hausa fought with the Ham, chronicled in the study as *jaba*, and this battle is corroborated in other accounts (Smith 1960, Kato 1974a, James 1997, Ochonu 2014). For Mischlich (1906: 674), his work, been a dictionary and wordlist from Hausa to Deutsch, *jaba* is glossed as the “stinkmaus” (‘stinking mouse’). Similarly, in a well celebrated *Hausa-English Dictionary* collected for the colonial Government of Nigeria by the Rev G. P. Bargery and D. Westermann and published by Oxford University Press, the word *jaba* has two (2) main entries aside other connotations;

- i) [jaba] A large and specially (sic) good cake of the variety known as *waina* (A Hausa staple food).
- ii) [ja’ba] The stinking shrew-mouse; (ii) a blustering, overbearing, self-assertive; (iii) An adherent prepuce; (iv) Uncircumcised penis; (v) A monkey or another animal of the colour of a shrew-mouse (Bargery & Westermann 1934: 484, Emphasis added).

Correspondingly, a study by Nicholas Awde entitled *Hausa – English, English – Hausa Dictionary*, ‘*jaba*,’ now written ‘*jaḅa*,’ is similarly described as the “shrew–mouse” (Awde 1996: 71). One of the most recent works is Newman’s (2007: 96) which adds to the existing list that ‘*jaba*’ implies the “shrewmouse” except that nowadays it is written with an arched /ḅ/, but the meaning remains the same with the sources already cited. In the meantime, as all the mentioned works above are those of expatriate scholars, it is apt to examine an available source, this time, around from the native Hausa speakers. In this direction, I refer to *Kamusun Hausa* (Hausa Thesaurus) published by the Centre for Nigerian Languages of Bayero University Kano in 2006 where *jaḅa* has the following associations:

- i. Hausa: wata irin halitta mai launin toka-toka dangin bera, mai dogon baki, da warin jiki;
Gloss: a kind of creature, ash grey in colour, a category of rat, with elongated mouth with stinking body;
- ii. Hausa: biri ko wata dabba mai launin toka – toka (2006: 210).
Gloss: A monkey or other animal, ash grey in colour (Translation mine).

Building on the meaning of *Jaba* in Hausa, it is useful to point out that the spellings ‘*jaba*’ with ‘*jaḅa*’, as some often contend, are not cases of difference in meaning but a result of modification in the Hausa orthography called *Boko*. A Swiss linguist, who later naturalised as a British national, named Hanns

¹³ Cibiyar Nazarin Harsunan Nijeriya, Kano, *Kamusun Hausa* (Hausa Thesaurus) was written and edited by native Hausa speakers at Bayero University, hence is employed to counter possible claim seeing that the sources I present on the meaning of *jaba* are by scholars from Europe.

Vischer proposed this amendment in 1911 (Wolff 1991: 24). Similarly, there are indications that in Arabianised Hausa script called *Ajami*, there was no distinction between /b/ and /b̥/, as the data in Hausa herein would show. Manifestly, in all publications before the 1930s, Barth (1859), Schön (1876), Robinson (1896: 104), Robinson and Brooks (1899), and Bargery (1934: 484), for instance, 'jaba' is written without a hooked /b/ until the 1940s (Abrahams 1949: 411, Awde 1996: 71, Newman 2007: 96). My understanding is that the arched /b/ might have been generated to distinguish between some homographs in the Hausa words, for instance, *Baba* [father] from *babba* [big/older] (Wolff 1991, Newman 2013).

Prof Dr Gerhardt, mentioned elsewhere in this study, in an email exchange, reflects that the mix-up between jaba with or without a hooked /b/ might have been prompted due to the fact that the early lexicographers, listed in the last paragraph, did not recognise the difference between the two sounds. Koelle (1854) is one clear example in his significant study on the Vai, their syllabic script and their language. The indigenous script distinguished quite clearly between the implosive sounds (hooked letters) and the labio-velar sounds but Koelle could not easily pick up the difference. As a result, he lists a long series of Yai letters to represent “b”, which in fact are representations of /b/, hooked /b/ and /gb/. These sounds were only distinguished with the progress in phonetics as a science since the 1800s.

As a result of the presented evidence above, one is left with little doubt to conclude that:

- i) 'Jaba' is apparently a Hausa derived term, which is associated with the Ham.
- ii) It is convincing, for the purpose of this dissertation, that the sources signify that 'jaba' denotes the house mouse, a venomous and dangerous rodent.
- iii) The added connotation which relates to a monkey and the link to uncircumcised male genital further supports the claim the researcher makes of the term as offensive.

Until a convincing evidence is presented to the contrary, the assertion this study makes, given the submissions derived from the Hausa dictionaries and thesauruses referred, is that the marker Jaba is a reproachful and a misleading representation of the Ham people and should be denounced by humanity in general. More so, in, *Handbook of Ethnic Units in Nigeria*, there is evidence that the autonomy of the society is Ham (Wente-Lukas & Jones 1985: 185–186). More so, an unparalleled hint which sums up the opinion that 'Jaba' is a pejorative term as advanced in this dissertation enunciates that;

The Hausa appear to have used terms (or labels) loosely, on many incidents, to refer to non-Hausa peoples of North Nigeria, often apparently denoting them “pagans” or even “slaves” (Gunn & Conant 1960a: 85).

At this point, it may be instructive to point to some other case studies of scornful Hausa terms as well. Accordingly, the Tiv people of the area of the River Benue were named *Munci* - a ridiculing that they were herders who ate up their cows (Bohannon & Bohannon 1953) while the Gbagyi were called *Gwari* [a kind of yam or a sluggish individual]. In a similar fashion, the Gwong, a related group of the Ham, were called *Kagoma*, the Nyenkpa, called *Yeskwa*, the Bazaar, Ashe and the Waci, groups, some of the closest neighbours of the Ham were named *Koro*. It is likely that an average young individual from the Bazaar, the Ashe, and the Waci groups, may not have heard of the original names except *Koro*.

Be that as it may, the above are not the only groups contemptuously labelled by the Fulani and Hausa. Noticeably, a couple of other Ham neighbouring groups like the Bajju were previously designated *Kaje*, the Adara, Kadara, and the Atyap, *Katab*, the Anghan, *Kamantan*, the Bakulu, called *Ikulu*, the Oegworok, named *Kagoro*, whilst the Nikyob, *Kaninkon*, and the list goes on (See Meek 1931, Gunn 1956). At present, some of these groups, like the Adara, the Atyap, and the Bajju, for instance, have publicly denounced the soubriquets denoting them. This denunciation, however, initially began with the Tiv since the 1920s, by way of enlightenment campaigns and cultural revitalisation. As a result, these “alien” labels, to appropriate Blench’s (2010) expression, are slowly waning thereby giving way to the self-effacing identities of the societies derived from their indigenous languages.

That this century is an era of self-awareness among minority groups world over (Osaghae & Suberu 2005, SELF-AWARENESS 2009), it is shocking that this current study perhaps is probably the first time a native of the Ham has attempted to trace the etymology of the label ‘Jaba’. Unsuspectingly, the people in the society carry the tag ‘Jaba’ about in birth and school certificates, driver’s licences, international passports, and so on, most likely from the late 1800s to date. The persistence of the marker ‘Jaba’ is owing to little or no misgiving to the condescending sense embedded in the term previously. Further, the claim of the lack of somewhat thorough inquiry about the expression ‘Jaba’ results as the researcher sought to establish whether the present Ham were aware of any attempts to question what the word meant in allusion to them. In exchanges with four elders of nearly 100 years of age and some educated elites, the outcome is, none could recall a moment in history that the Ham had questioned the meaning of the ‘Jaba’ word. This insight suggests its usage continued on

unimpeded before the advent of colonisation of the area that is today northern Nigeria from the year 1903.

Although the consensus among Ham elders is that the name comes from the Hausa language and as available literature demonstrates, apart from this research, Jaba's disparaging nuance had hardly been openly contemplated. To further validate this assertion, I explored the findings of the only obtainable research which has trailed to understand the linguistic import of 'Jaba' in relation to the Ham. Robertson articulates how during a field work in the Ham area she asked Dr Sani, an educated member of the Ham and a District Head, what 'Jaba' signified. Contrary to the prospect for a connotation, the response gives no idea of the sneering import, only a corroboration that it was the Hausa who gave the label to the society, but the native name is Ham (Robertson 2008: 111). Parenthetically, the inclination to utilise Ham to refer to the people in this study came ahead of the findings of the above-mentioned literature and was predicated on the opinion that although Jaba has been recorded in official documents in Nigeria and the world over, above all with a local council office in Ham area called Jaba Local Government,¹⁴ it was nevertheless a depiction of the Ham by 'outsiders.' Besides, the society's self-representation as the Ham permeates the texts of the songs this study evaluates which leads to the inquiry which was the most appropriate term to employ for the study. For instance, in all the selected songs for this research, none so far addresses the Ham as Jaba. Similarly, the songs are all sung in Hyam, the language of the community. Moreover, the view of the study is that identity ought not to be negotiated from an outsider's viewpoint but from within and from the native's outlook.

Regardless of the evidence provided above, some unverified oral sources claim that 'Jaba' is a praise appellation to the Ham by the Hausa. The tale is that the derivation of the term was due to the casualty the Hausa soldiers suffered from the foot soldiers of the Ham during a battle at Dur Ham (located between Kyoli and Ngat Ture), recorded to have taken place in the 1840s. However, from records; Castelnau (1851), Koelle (1854), and Smith (1960), it is apparent that as early as the 1800s, or even earlier, the Hausa had begun to refer to the people as Jaba. Consequently, the assertion that Jaba is a favourable soubriquet is doubtful as the war named took place about sixty years after the year 1800. Moreover, it is commonly known that names or labels utilised to distinguish others who are perceived as different groups than the ones we belong to are more often than not disapproving.

¹⁴ <http://www.onlinenigeria.com/links/kadunaadv.asp?blurb=295> (Accessed March 8, 2015)

What is expedient to note is that the label, ‘Jaba’ was contrived to refer to the Ham at a time of intense hostilities between the combined groups of Fulani and Hausa against the Ham and neighbours (See subsection 1.2.4.). For all that is known, the former hitherto were an unknown group with a different religion (Islam), while the Ham practised the veneration of ancestors (Kato 1975). Hence, the prospect of utilising pejorative words to describe the “Other” was the likeliest norm (Jensen 2011: 64-65). Research has established that time, place, and circumstances often dictate the bringing of new terms or expressions into existence (Thieberger 2012: 397). An additional proof of the antagonistic contact which shaped name calling is present in Hyam, but many speakers scarcely take note of it. For example, the Ham referred to the Hausa as “Fu Kpaar.” The most striking linguistic import is “the acerbic.” Some inquiry in the locality of the Ham indicates the name “Kpaar”- conceivably, the callous - is widespread. The Bajju say “*Akpat*”, the Atyab, “*Akpat*”, the Oegworok, “*Akpat*”, while the Gwong and Bazaar, all say “Kpara.” Although this point requires further investigation, however, at the surface, it is curious how the name denoting the Hausa bears such similarity in morphology among cognate groups found in the locality the Ham are found. The fact to underscore is the connotative meaning of an expression often carries the subjective cultural import which usually carries more weight above the denotative effect.

Besides, another account worth citing to support that the Hausa coined the term ‘Jaba’ is one obtained from Alhas Maicibi,¹⁵ a university don, himself, a native Ham. Maicibi states that owing to the inability of the Hausa traders to communicate at first contact with the Ham, they returned home without establishing the exact identity of the group they met. When the merchants appeared before their ruler, the Emir of Zazzau, it is said that they informed him that they met with folks who stank like the house mouse - “*masu waari kamar jaaba.*” By referring to the Ham, hitherto an unknown group to them, as *jaaba* (now spelt *jaba* or *jaba*), the merchants, in essence, ridiculed and maligned the Ham as less human compared to the Hausa. Having examined Ham as the appropriate identity of the society as opposed to ‘Jaba,’ it is fundamental to highlight that as the investigation into the source of the derivation of the term Jaba and its implication to the persona of the Ham comes at a moment, approximately over two hundred years when it was possibly first utilised, establishing the exactness of its derivation and what it meant at that time it was coined, remains problematic or perhaps lost in supremacy melee between the Ham and the Hausa.

¹⁵ Prof Alhas Maicibi hails from Nok village and an academic who has taught at institutions of higher learning in Nigeria and Uganda. Maicibi shared his knowledge of the possible etymology of *Jaba* in a telephone conversation with the researcher in November 2013.

1.2.6. Hyam language and varieties (dialects)

Writing about Hyam, the language of the Ham, Natalie Robertson offers a fresh and thought-provoking proposition that ‘Hyam’ may have derived from ‘Hym’ – at that time which reciprocally implied ‘Ham’ (Robertson 2008: 112). In the submission, ‘Hyam’ is suggested to be a language which is traceable to the ancient Canaanite city of Ugarit that was extant as early as 6000 BCE (Robertson 2008:112). Granted that the above viewpoint is open to debate, it, however, lends support to some hypothetical conclusions obtained through archaeological discoveries signifying resemblances between the figures of Nok arts with that of Egyptian culture (Najovits 2003: 258, Breunig (ed.). 2014: 27), but that is a discussion for a separate research. As far as linguistics is concerned, the task of drawing up philological criteria which qualify a speech community to be regarded as a language is a matter of on - going debate (Westermann & Bryan 1970, Heine & Nurse (eds.) 2000, Egbokhare & Oyetade (eds.) 2002: 4, Edwards 2010, Pereltsvaig 2012). I shall take a look at a few literature to draw some theoretical assumptions. For instance, Heine and Nurse (Eds.) (2000: 1) underscore that a *language* may be understood to be that which has national reputation, written, the standard form of a collection of speech varieties, not comprehensible to speakers of others outside the sociocultural group, and possessing comparatively a high figure of native speakers.

While the previous account may have its strong point, it, however, presents an irreconcilable impression of the perception of ‘language’ as possessing ‘national status’; ‘being written’; ‘being a standard form’. On the other hand, its assessment of *dialects* as ‘local, not written, not the standard form, be mutually intelligible, and to have fewer speakers’ (Heine & Nurse 2000: 1) makes it nearly unrealistic for most speech communities in Africa to qualify as ‘languages’ for up till date many remain *unwritten* and lacking national standing as well. Evidently, this delineation falls short of how the peoples of Africa recognise ‘language’ as linguists are agreed that there is an enormous percentage of languages in Africa still without standard orthographies. If having ‘a developed writing system’ is the yardstick for measuring a language, it would be impossible to consider ‘Hyam’ as a language but as ‘dialect’ since its orthography is yet to be fully developed. On the whole, we could view language, in its basic sense, as ‘a system’ in which sounds and meaning are related (Fromkin & Rodman 1974: 2, Edwards 1985, Pereltsvaig 2012). In this way, there is barely any language where the organisation of speech would be more than a partial adaptation of related sounds and meanings (Edwards 1976: 2).

Thus exploring language as a tool for communication, tangible associations, and as an emblem of identity, as a native speaker, notwithstanding the nonexistence of standard orthography and the question of speakers, Hyam does stand as a language in its right and so could be vouched for the Ham society. It is from the above, it seems, that linguists group Hyam, often recorded as Jaba, as Bantoid, Niger-Congo linguistic category of Plateau languages family (Greenberg 1966: 8, Westermann & Bryan 1970: 105, James 1986: 1, Grimes 1988: 267). Hyam had been designated as belonging to the Niger-Congo linguistic cluster owing to its noun class structures, verbal extensions, and terminology as declared by Gerhardt (1983a). Linguists who agree with the School of Thought above suggest that a close examination of Hyam lexicons indicates that words commonly manifest exceptional/plural constructions by adding prefixes before or suffixes after a noun to produce a plural form (See Heine & Nurse 2000: 12). In another study, Gerhardt (1988: 53-65) categorises Hyam as part of Northwestern sub-group of the Plateau languages of Nigeria which is ground-breaking and enhanced viewpoint regarding the taxonomy of languages of Africa. Related to the preceding, I am of the same mind with the proponents that Hyam manifestly belongs to the region Gerhardt (1983a) calls “the Plateau-languages area.” Foremost, it is essentially so because the society is located in the north central region known as the “Middle Belt of Nigeria” situated between the Sahel zone and the tropical rainforest in the south. Although the Middle Belt of Nigeria is said to present an area which is so linguistically diverse unparalleled in the world, the understanding is that regarding culture; the people exhibit affinities organisationally and in worldview (Greenberg 1956: 115, Anderson 2015: 77).

Another evidence of the multilingual nature of the area the Ham are found is in an account which reports that “... in the Northern of provinces of Nigeria, there are more than two hundred and thirty different languages, of which less than ten are known” (Meek 1925 II: 132). Whereas another account records 238 diverse ethnic groups in northern Nigeria in the 1931 census, yet, such a distinction was vague in the census of 1952 (Prothero 1962: 63). The likely reason for this diversity in the middle belt region could be geography and natural features of the area further prompted by the slave raids the region witnessed for centuries. For instance, for centuries, pockets of social groups found shelter in the Middle Belt, especially from the 1800s onwards. The groups had to change places to escape extermination by the empire of the Fulani and Hausa in the North as well from cultural subjugation from dominant groups (Mason 1969, Dazong 1987: 9-10, Memdor 2011, Marggrander 2015: 1). These hilltops shelters from external aggressions against societies, like the Ham, in this case, produced such localities such as Nok, Cori (Kyoli), Samang, Dung (cave), Nkung (Dūya), and Ha Kwain. This situation led to the isolation which was to shape the speech disparity responsible for

existing dialectal variances in Hyam language (James 1997:60, Marggrander 2015: 2, Hayab 2016: 5-10).

As a result of the above, Crozier and Blench (1976 & 1992: 48) and Gerhardt (1983a) list nine dialects of Hyam:

- (i.) Hyam of Nok (spoken across Daddu, Dung (Jaban Kogo), Zheky (Kurmin Musa), and other Ham settlements towards Kachia and Zonkwa)
- (ii.) Kwyeny, spoken in Fo Byeeno (Bitaro), Ha Kwain (Kwoi), and Duro (Dura)
- (iii.) Shamang, spoken in Samang (Shambang)
- (iv.) Zhire (spoken in Zhebzhi, Kanyi)
- (v.) Yaat (spoken in Ghat, Kurmin Dangana)
- (vi.) Cori (Kyoli in the dialect)
- (vii.) Nkung (for example, Ankung, Taime, Ramindop) (otherwise Duya)
- (viii.) Saik (spoken in Feky, Faayi, or Fai)
- (ix.) Dzar (the Hyam spoken in Ruzai)

Notably, in the above list, there is one group which is left out known as the Gwara (Gwoor in Hyam). The people of Gora village near Har Kwain and Dura are held to have migrated from the autochthonous area of the Ham known as Ngar Ham (Blench 2009). But, with respect to the above classification, from the researcher's experiential knowledge of the Ham and Hyam language, which is further attested in a recent publication entitled *Basic Hyam Grammar with Ethnographic Notes* (Hayab 2016: 5 -11), although the people of Ham speak nine varieties, the list differs from the ones advanced by Crozier and Blench. To Hayab (2016), the varieties are:

1. Hyam Taa Ham - which Blench (2010) calls "Hyam of Nok" - the principally spoken variety from corner to corner in the region (the stock Hyam, for want for precise of a term).

2. Kwyeny

3. Saik

4. Kyoli

5. Shamang

6. Yaat

7. Zhire

8. Gwora

9. Dūya

Granted that the Gwoor (Gwora), the Zhire, and Fu Nkung or Dūya (Ankung, Taime, and Ramindop, etcetera) genealogically are Ham by descent, investigations by Blench (2009: 2), Magnusson, Muniru, Rueck, Hon, and Byington (2011: 8-9), Marggrander (2015), and Hayab (2016) all demonstrate that their varieties have considerably shifted in that way blurring mutual intelligibility with Hyam. In a careful analysis aimed at defining the levels of “mutual intelligibility” of Hyam dialects, Hayab’s results suggest only three of the nine (9) above (Hyam Taa Ham, Saik, and Kwyeny) achieve the linguistic conventional baseline of 85 percent intelligibility with dissimilarity merely at the level of phonology to be safely termed as a single language (Edwards 2009: 63, Hayab 2016: 8). For instance, Kyoli, one study records, has a reputation for “being a difficult dialect to the rest of Hyam as it is linguistically divergent” (Dihoff 1976: 7). It is also the situation with Shamang of the Samang, which has more mutual intelligibility with Gyong, a related language, than to Kwyeny and Hyam Taa Ham despite its geographical nearness to the latter. For Zhire, it could be stated that its similarity to Hyam Taa Ham, the mother tongue of the researcher, is faint. As for Gwoor (Gora), a recent study affirms Hayab’s submission above reporting it as an example of far-reaching language change with the trouble of relating the dialect spoken in Gora to Hyam, Dūya, Ashe or another one.¹⁶

Even so, due to historical and cultural associations, belonging to the Ham social group is not merely a question of linguistics, but this depends fundamentally on a symbolic ancestral link. For the reason of the social and cultural dimensions of the identity of the Ham, which is construed in the texts of the songs under examination, dialectal variations would not be enough grounds to exclude anybody who bears a genetic link to *Jeny*, the spiritual ancestral origin of the Ham. As the people of Gwong, whose language Gyong has close mutual intelligibility to Shamang dialect of Hyam, currently consider themselves a distinct group (Gerhardt 1983a: 211), this might be the case someday with the Samang, the Gwoor, the Nkung¹⁷, the Zhire, or even the Ghat to seek for a distinctive recognition as their population grow (James 1997: 190-191).

¹⁶ <http://www.language-archives.org/item/oai:sil.org:43253> (accessed June 10, 2015).

¹⁷ The people of Dūya currently have a Bible translation on going in their language, thus might as well be on the way to carve out a separate identity themselves from the Ham group.

1.3. The rationale and relevance of the study

The study examines narratives of identity in Ham songs from a discourse analytic perspective to evaluate the lyrics (content) which reflect and signify the sociocultural worldview of the Ham community of north-central Nigeria. For this purpose, the research adopts a multi-perspective approach, integrating analyses of (i) narrative theory, (ii) genre theory, and (iii) appraisal theory, to investigate texts of Ham songs as vibrant forms of contemporary sociocultural discourse. These theoretical frameworks, combined, generate complementary elements for the interpretation and analysis of song texts been investigated. Correspondingly, by means of this approach, I hope to be able to appreciate the textual content of the songs, their forms, their role in the socialising process of the community, and their productivity or otherwise in shaping the society's outlook, especially in the face of forces such as the influence of media and technology.

In my investigation, I am yet to come across any published study carried out to examine texts of Ham songs except for two close to the concern of this research. The first is an unpublished Honours dissertation entitled "Ham Folksongs", undertaken by Joyce Sim Bala (2012), while the second is an article in a Chapbook by Makadi and Samson (n.d.). While Bala's work argues for the existence of what it calls "folk songs" of the Ham, it does not explore the linguistic properties of the songs studied, neither does it refer to the theoretical frameworks which I adopt in this dissertation. Likewise, Makadi and Samson's work (pp. 201-225), which are two traditional songs of the Ham entitled "O Di re" ("A Day of Reckoning") and "Mi Kpeny Nda?" ("What Wrong Have I Done?"), merely translates the Hyam version to English but makes no endeavour to analyse the said songs. Consequently, this study, in focusing on a triadic (narrative, genre, and appraisal) textual analysis of songs and their implication in understanding the sociocultural worldview of the Nigerian Ham society, perhaps addresses an area of research which is unexplored.

Even though not much is known of the Ham, a magnificent artwork, the Nok terracotta, which demonstrates over 2000 years of sculptural practice, as I have stated earlier in the study, was excavated from this area in the first part of the twentieth century with a number of other extracted antiquities from the locality nowadays displayed in museums across the globe¹⁸. Besides, there is evidence of iron-smelting linked to Nok culture which dates back to 400 B.C. with a prospect that African societies could have learned iron-making skills from the Nok people (Fagg 1945, 1959, Kato

¹⁸ <http://www.bbc.com/news/world-africa-21246767> (Accessed June 10, 2016)

1974b: 32), which places the Ham as one of Africa's earliest civilisations. Until it is proven otherwise, the suggestion that the contemporary Ham community has lived at the current location for centuries indeterminate is advanced based on the similarity of the terracotta discovered through archaeological excavations with the people's modern-day pottery. Other clues of connection are the likeness of the hair style of Nok figurines,¹⁹ with existing traditional hair plaiting (Kato 1974b; James 1986) and the *kataa* (a hat) adorned by the chief priest of the Ham as an insignia of authority with one of the figurines.

An additional motivating component to this study is the presence of culturally accentuated songs among the Ham, currently, regardless of the tremendous impact, the Christianisation of the area had on the culture. As a case in point, Ham songs, which were retained in the collective memory of the members of the society, customarily for their ceremonial and human essence, were practically condemned and banned by the Christian missionaries who termed them 'tribal songs'. Singing such songs was seen as 'paganistic' or even 'fetish' (Nicholson n.d. 3). Nowadays, it is common knowledge that the Ham people, who converted to Christianity, were 'prohibited' by the church from participating in any festivals where traditional songs in Hyam language were sung. Aside from barring the singing of Ham songs, the Christian church's use of foreign languages such as Hausa and English in the Christianisation of the Ham had impacted prominently on Hyam language and Ham values. Thus, the production of songs in Hyam, which blend cultural material with contemporary matters at the heart of the Ham society deconstructs and deploys Hyam, the indigenous language of the people, to reconfigure and empower once a traditionally marginalised group (Schecter 2015: 196).

Consequently, the survival of the songs, in a society without a written tradition to document the texts to be preserved from extermination, had relied on oral sources handed down from generations. However, in spite of the absence of a written tradition to document the text of this art, since the Ham are an oral culture developing a system of writing system, the pool of cultural songs in contemporary circulation, transmitted through electronic records, proves, after all, a sum of the 'banned' songs withstood the blitz. About experience with songs and their linguistic and cultural import, I encountered the study of traditional songs from a literary background at the undergraduate and postgraduate levels when I was introduced to Orature - a word which is a contraction of 'Oral

¹⁹ <http://www.diplomatie.gouv.fr/en/country-files/nigeria/events/article/culture-nigeria-return-of-a-nok-statuette-abuja-18-05-16> (Accessed June 10, 2016).

Literature' reputed to have coined by a Ugandan scholar, called Pio Zirimu (Kaschula & Mostert 2011).

Orature, as an area of study, explores oral tradition, oral literary/non literary, otherwise 'verbal art' as the repository of knowledge which embodies the entirety of society's heritage. My experience in undertaking two separate studies in Hyam (on proverbs and folktales in 2001) exposed me to the worldview of the Ham and revealed just how the powerful and symbolic discourse of language could be with import which often requires critical analysis to appraise its impact. Finnegan's seminal study, *Oral Literature in Africa* (1970 rpt. 2012), p' Bitek (1974), Bauman (1986), Okpewho (1992), Furniss and Gunner (1995), Njogu and Maupeu (2007), Musiyiwa (2013), among others, reveal how verbal art could be a source for the understanding of the social and cultural organisation of society, a point which further kindled my desire to carry out research on Ham songs. These studies suggest that, like literature and history, the content of songs, often reflect, the conflicts of social life (celebrations, lamentation, protest) - the daily struggles of existence - and the vision of the world (Mugambi 2011, Campbell 2012).

Regarding my competence in the language and culture of the Ham, my parents being both Ham nurtured me to speak Hyam as the mother tongue until I was four (4) before I was introduced to English alphabets. I was trained on the customs and norms of the Ham through songs, myths, legends, proverbs, and folktales - the latter contentiously the most popular art form in Africa. Singing is so central to the formation of ideas about life among the Ham so much so that most occasions, however, gloomy its nature, are often considered incomplete without a song. In a demonstration of my know-how of Hyam, and the extent of my experiential knowledge of the society, I have published a Hyam basic grammar with ethnography of the Ham (Hayab 2016). I recall my childhood experience of listening and sometimes participating in activities such as farming, harvest, and expedition which stimulate singing. Another occasion was my initiation from adolescence into the mature males of the Ham at the age of ten (10). Throughout the life of the people, songs play vital roles especially as the lyrics often express the identity of the people and chronicle experiences with the apprehensions of contemporary life with projection to the future. Additionally, my work as a teacher of Literature in English at high school (2005) and at Kaduna State College of Education (during this research), all in Nigeria, have immense relevance and have formed my inspiration for this study. Teaching such courses as African literature, Orature, and Poetry and Drama in Africa, further revealed the need to examine the verbal creative art of the Ham to get them out from obscurity.

1.4. Problem statement and focus

The study investigates narratives of identity in Ham songs, their generic structure, and the discourses and linguistic import embedded in the lyrics of the songs (the text). The central problem this dissertation addresses, or concerned with, is to demonstrate how the linguistic properties of Ham song texts are linked to construction and contestation of identity in the Ham community and to bridge the existing gap of inquiry in this direction. In recent years, Ham songs appear to attract a wide following. Consequently, the research postulates that this may be because the discourses in the songs outline individual and public concerns in the contents and themes. The anxieties the texts expressed are often culturally informed, yet with an appeal to contemporary and global predicaments. It is the nature of this ‘public communication’ that the study explores to establish the extent the medium is appropriated as instrumental for positioning or censure of sociocultural view, in that way constructing a common identity for the Ham people. The degree of this import may not be apparent to the singers and their interested public. Consequently, the questions pertaining to a multi-perspective linguistic understanding of how the narrative is constructed discourses interpreted, the form they take and their implication to Ham society are at the core of this dissertation.

1.5. Goals of study

The central purpose of the dissertation is to analyse, interpret and present an account of narrative characteristics, generic structure, appraisal theoretic properties, and discourse as language analogous to collective identity formation in Ham song texts in order to characterise and situate the role of these song texts in the sociocultural life of the Ham community. The study conceptualises narrative as organisation of rhetorical communication in a certain cultural context with local specifics (Brockmeier & Carbaugh (eds.) 2001: 13) and rooted in a definite discourse context or event of telling (Herman 2009:6), arguing that discourses do not only reveal society’s worldview, identity and social interactions but act in shaping and altering them (Jorgensen & Phillips 2002). By engaging ‘small stories’ and ‘Big stories’ narrative practice (Bamberg 2012, 2011abc, 2008, 2006, Georgakopoulou 2007, 2006b, 2000, Freeman 2011, De Fina 2003, Lyotard 1984, Freeman 2007), genre theory (Martin & Rose 2008, Feez & Joyce 1998, Miller 1984, Swales 1990), and appraisal theory (White 2009a&b, 1998, Martin & White 2005), this study offers a multi-faceted approach to the study of texts of Ham songs.

1.5.1. Theoretical points of departure

My point of departure in this study is that whereas the preponderance of the previous study on songs in Africa, for example, Mvula (1986), Njogu and Maupeu (2007), Musiyiwa (2013), Hale (2013), every so often interpret songs from the point of national political affairs or gender power relations (Hale & Sidikou 2013), Ham songs are less entangled with the politics of the Nigerian state and gender disparity. To the contrary, Ham songs give emphasis predominantly to the immediate collective concerns of the communal order of the Ham and express the anxieties of a minor sociocultural group bothered about preserving its identity in the face of the overriding threat posed by a growing inclination towards dominant cultures in the country, and the global contemporary trends powered through the swelling influence of technology.

For instance, in all the songs transcribed for analysis in this exposition, there is none which alludes to a political party, communicates concerns relating to politics or refers to the quest for control of power in Nigeria by a member of the Ham. Since the songs, largely, are self-narratives centring on the songsters and their community (Ibarra & Barbulescu 2010) and engaged to make sense of the world around them (Georgakopoulou 2006a), the leading objective of the study, therefore, is to bring to the fore the cultural life and existing reality of a marginal society which targets to transmit its disappearing culture farther than its immediate borders, then expound the manner these apprehensions should be understood.

1.5.2. Research Questions

This study investigates the concerns outlined in the preceding paragraphs and asks the following questions:

- (i) What are linguistic rhetoric and discourses common in the selected song texts and what 'narrative' do they project privileging 'small stories'?
- (ii) What elements of narrative practices do songs manifest as these relate to the construction of the identity of the Ham as people and culture?
- (iii) How can songs which appropriate Ham 'oral tradition' by weaving cultural material be accounted for within the purview of appraisal theory and narrative practice?
- (iv) How can Christian-like motifs be accounted for in terms of the appraisal resources exemplified in the song texts?
- (v) What genres and generic structures or patterns do Ham songs texts exhibit and what are their function in the realisation of meaning adduced from genre taxonomies as recognisable forms?

- (vi) To what extent are the characteristic generic structures of Ham songs in relation to their social communicative purpose?
- (vii) To what extent does the use of figurative language (persuasion, wit, argument, humour, anecdote, and satire) in Ham songs serve their communicative purpose, and how can these phenomena be accounted for in appraisal theory?
- (viii) How can the levels of contestation of sociocultural relations between females and males in Ham song texts be justified within the theoretical principles and properties of narrative practice, genre and appraisal approach?

1.5.3. Methodology

The research primarily employs a discourse analytic method which comprises the triadic components of narrative, genre theory, and appraisal theory. I employ ‘small stories’ narrative approach (Bamberg 2004a, Georgakopoulou 2006b) to identify what is said in the songs of the Ham with a particular orientation to the discourse of identity and navigation of self as an exemplification for underrepresented narratives. I will explore the overall linguistic patterns of texts within the purview of appraisal theory to analyse the lyrics of selected songs to establish their rhetorical properties and the way ideological positions result in language (Martin & White 2005). Likewise, genre theory (Martin & Rose 2008) offers the outlook to establish their generic structures to interpret their communicative prospects and organisation.

The chapter layout essentially is premised on the themes and contents of the songs while through the analyses, the theories utilised for the study will be elucidated as a trilogy in every chapter given their complementarity. This methodological approach enables the researcher in situated activity to understand the world from a multi-faceted dimension (Denzin & Lincoln 2003: 1-15). I integrate narrative ethnography (Georgakopoulou 2007: 20; Holstein & Gubrium 2012: 8 & 182), with linguistic along with literary analytical methods. Also, the ethnographic perspective will be assumed since the researcher has the language competence and cultural knowledge of the Ham as a sociocultural group (Georgakopoulou, 2007: 20; Heath 1983) and of Hyam language being a native speaker of it. I explore narrative practice and structural approach to understanding what narratives ‘say or do’ and the manner they are ordered with reference to their generic structure (Holstein & Gubrium 2012: 8), while appraisal theory engages the language of discourse from smaller units of the text to all the aspects of everyday life experience and culture of the Ham.

Library material on the Ham as a group, their tradition and culture, as well as literature on songs, narrative practice (Small stories and Big stories), genre theory, and appraisal theory, the triadic theoretical frameworks for this study, were sourced to gain a reasonable understanding of existing works in these directions. A corpus of Ham songs published on Cassette, Audio and Video CDs, representative data of themes and songs' text types, and from various songsters were collected based on linguistic and rhetorical nuances, cultural concern, and about narratives, they comprise to be utilised to validate in the dissertation. For the purpose of variety, songs not available on Cassettes, Audio and Video CDs, especially songs spontaneously performed, only a few of these, though, were collected by recording on tape at the time they were conducted through participant observation during fieldwork in 2014.

Since the songs for this study are sung in Hyam, the researcher transcribes the lyrics in Hyam writing system and renders the translation into English before the analysis. I make use of the orthography of Gerhardt (1983, 1988), Gambo's *Saar Kq Tseny Hyam* (sic) (2014), and *Hyam: A Trilingual Wordlist* (2014) published Hyam Literacy and Translation Project. Besides, this study has generated a publication of *Basic Hyam Grammar with Ethnographic Notes* (Hayab 2016), written by the current researcher. Great insight was gained from Blench's unpublished research data (2006a, 2006b, 2010) as well. The works of Blench, it should be admitted with gratitude, form the groundwork for the information which inspired this study. Linked to this, the translation is conducted bearing in mind the connotations of the songs in Hyam, the source language, do not lose their contextual import in English, the target language.

Although the study is concerned with lyrics in the Hyam language itself (and not the English translation), however, in order to ensure that readers without the knowledge of Hyam who may conceivably read the findings in this study grasp the discourses embedded in the texts of the songs, the researcher pays attention to the idea that translation is not merely a linguistic exercise but an action of networking across cultures (House 2014: 3). The implication of the other registers that the translation of Hyam data to English was carried out with the overriding objective to link, to the barest minimum, any cross-cultural linguistic barriers. To further streamline the difficulty of multicultural understanding in the song texts, the translation endeavours to mirror the value system of the Ham as assumed in the community (Munday 2012: 21).

Beyond this, in the appendix to this dissertation, the data is offered in Hyam on the left side during the English translation, line by line, and denotation with connotation on the right aspect of the paper. Likewise, for the purpose of ease of accessibility, the songs are outlined and numbered accordingly,

i.e. from Songs 1 to 66 and in stanzas or lines, clearly marked as an appendix to this dissertation. While, Hyam and English are languages that hardly share equivalent sentence constructions, yet, the researcher considers that the meaning of the songs in English come as close as possible to the perception of a Hyam native speaker.

1.5.4. Ethical Concerns

In accordance with the rule of responsible research conduct, outlined by the Stellenbosch University research ethics policy approved by the council in 2013, letters of consent were written to both the music publishers and artists whose songs appear in this dissertation seeking their permission to reproduce and make use of the lyrics of Ham songs for this dissertation and approval obtained (See, addendum 2: A – 2M). This inquiry, by its nature, however, does not fall under research with an ethically sensitive concern as the study of narratives of identity in Ham songs, in order to realise its objectives, has no ‘covert’ objectives which could undermine the socio-cultural group’s interest in any respect.

1.6. Songs in the Ham society

In this component of the survey, the goal is to establish how, among the Ham people, songs constitute means for the construction of viewpoints about values and identity and often function as a medium for society to evaluate, sanction, praise, or condemn certain conducts and practices. Although the songs in focus on are sung in the Hyam language, which may be unfamiliar to audiences outside the Ham culture, the narrative behind them has universal concerns (Holler & Klepper 2013, Bamberg 2011c, 2006, Georgakopoulou 2007, 2006, 2005, De Fina & Georgakopoulou 2008). As I will make evident shortly, Ham songs, both in the traditional and the contemporary society, could be engaged as an outlet for the promotion of the core of Ham history and culture. Apparently, the form of the songs’ stanzas attended by the quality of music, which elicit dances at times, have been shown to exist in almost every human society and language is the conduit by which a song is expressed (Coote 1992, Nancarrow 2010, Tate 2011, Finnegan 2012). Accordingly, the kind of songs people in society perform or listen to, time and again, do come along with prospects for cultural reinforcement (McKean 2003).

Correspondingly, people may employ language through music to re-enact and celebrate who they have been in the past, what they are in contemporary times, and to establish whatever they aspire to become (Burnim & Maultsby 2014). The preceding indicates that what the Ham songs to be analysed

in this dissertation seek to depict is, nevertheless, universal despite its particular contextuality. By this means, new lyrics combined with age-long songs, for instance, tend to take society back in retrospect to past struggles and then make a proclamation about the current and perhaps future apprehensions of society. From the former, the song, it could be argued, is one of the means that groups may seek to re-establish themselves in the quest for continuous survival. The above point elucidates why an endangered society and culture, like the Ham, being a minority group in the context of Nigeria, through the song medium, especially from the 1990s forward, has all of a sudden transported itself to some level of national recognition.

The appeal to Ham songs nowadays further affirms the claim the researcher makes that the songs possess the capacity to construct an identity for the society, hence the goal to evaluate what the songs say which engenders the surging sense of cohesion witnessed at present. At another breadth, what is observed is to curtail the increasing wave of globalisation which threatens languages in the margin, like Hyam, it is best perhaps for speakers to exploit modern music with ease of propagation, through the electronic media to a mass audience, to reinvigorate their language and elevate its status from within the community it is spoken and to the outside world. These, it could be said, are some of the positive features which publication of songs in Hyam has achieved.

The themes of Ham songs, their mode of and production and dissemination, the title role of the creators, and, on the other hand, the influence of technology, have gone through enormous transformation (McIntyre & Reh 2011). In this way, the concern with sociocultural representation signifying a determined subject of the loss of commonality of the Ham of Nigeria is dominant in most songs to be examined. What is realisable is most songs by Ham musicians express continuing aspiration for the unobtrusive and peaceful world and composite emotions that are the burden of modern life. Others are city life, individualism at conflict with communal cohesion and tradition, pre-marital sex and abortion, childlessness, disobedience to parents, the influence of western culture, materialism which breeds greed and jealousy, and then contentment. Further concerns include the role of education in personal and communal and self-determination, leadership, and a clear theme of Christian-like motif often religiously oriented with the social obligation adjudicated from a Biblical point of view.

Even with the absence of available research tracing its origin, possibly, Ham songs recorded on Audio Cassettes, Audio and Video Compact Discs (CDs) seem to have emerged from the 1990s primarily for the 'propagation' of Christian values in the Hyam language. There are indications, however, that growing access to the mass media, from the early 2000s onwards in Nigeria, ushered in an age of

large-scale production and consumption of these songs with a shift in form from being essential 'Christian oriented' in content and outlook to a potent sociocultural expressive and ideological force. Evidently, in the obtainable lyrics, the songs frequently expropriate traditional and cultural forms by way of a 'Christian gospel' platform to appeal to the growing population of the Ham, who have adopted the Christian faith.

The development of the contemporary Ham songs published on CDs, it could be said, conveys how indigenous forms of oral art persistently recreate and adapt to modern realities and so become a like a durable rock that years of rainfall cannot simply wash away. My observation so far indicates that social cohesion is often at variance with individualism, usually reflected as a strange idea and nowadays a threat to the existence of sociocultural values of the Ham. In this esteem, the content of the songs often condemns individualism whereas communal unity is praised and sanctioned as 'good'. At the heart of the text is a kind of call for a return to a magnificent and a nostalgic past, conceivably, an idealised experience devoid of disruption. There is a general sense of loss of urgency for social reconstruction arguing that there be the looming threat of the collapse of social cohesion being destroyed by modernity. The conflict manifested in the themes is always between modern practices versus the traditional, with a tendency to blame 'modernity', thereby reinforcing a 'constructed' character of the Ham.

1.7. Summary

In this chapter, I presented the background of the Ham of Nigeria, cultural norms, in-group formation, and family connection often centred on kinship and lineal descent and their significances to the study. Beginning from the origin of the Ham, I demonstrated how the lack of written culture makes it impracticable to establish the correctness or otherwise of the migratory accounts of the society gathered in the myth of origin. The social organisation, occupation, and its connection to the worldview of the Ham are documented which leads to the impact of the contact of the Ham with other groups such as the Fulani and the Hausa and the displacement and dislocation of the people that such a linkage provoked. The chapter provides evidence of the rich cultural practices of the Ham in relation to the prodigious Nok culture dug in the area, so, articulates how creative and inventive the Ham are.

Equally, I account for some available literature in respect to the contradiction between the autonym, Ham, and Jaba, the label associated with the society since its earliest contact with the Hausa, which enunciates the question of proper identity (Robertson 2008: 111-112). Also, I underlined the etymology of the pejorative term *Jaba* linked to the Hausa and substantiated its derogatory

connotation and suggested its denunciation (Koelle 1854: 19, Curtin 1972: 298). Besides, I declared the status of Hyam as a language and outlined some of the historical reasons why there could be nine (9) varieties with affinities as Hyam. Afterwards, the chapter offers the rationale for the study of Ham identity while justifying the choice of the theoretical framework linked to SFL and the possibilities such approaches generate for the appreciation of Ham songs analysed in this study. The statement of problem establishes the existing gap which the research attempts to connect with previous studies.

Aside, my point of departure from other studies on songs in Africa, since my focus is on social identity, the chapter offers the research questions the study seeks to answer in the remaining part of the dissertation. In the methodology, I offered some descriptions of the qualitative approach of the survey and what it entailed, outlining the manner the data was generated. It is equally established that songs largely carry a sense of the wealth of heritage and a shared core among members of society. Linked to this is that songs transmit cultural mores of the Ham with linguistic constructions that could support the understanding of the worldview of the Ham society and by extension that of the universality of humankind. Well along, I introduced the place of songs in African society, with specificity to the Ham of Nigeria, followed by the summary. In this chapter, the objective was to provide the reader with a well-informed framework about the Ham society and the sociocultural developments which inform the subjects of the songs the people resonate.

1.8. Organisation of the study

Chapter One presents the introduction and general background to the study area of study; the people, their language, social organisation and contemporary reality

Chapter Two offers a review of the literature on the field of study, songs, and the theoretical framework for the research.

Chapter Three covers an investigation of the narrative, genre and appraisal theoretic properties of song lyrics which articulate the theme of identity construction through the re-creation of a historical past, the gains of Western education, and the existing culture of the Ham. The texts correspondingly capture the male and female worldviews of the society and touch on a range of family and community concerns with the core subject of identity and pride in the Ham culture.

Chapter Four inquires the narrative, genre and appraisal theoretic properties of song lyrics with Christian-like motifs, birth, pains of life and death. The themes the chapter deals with include;

Christian motif, birth and motherhood, death, and the question of traditional-modern nexus which evaluate obedience/defiance to parental norms and wishes).

Chapter Five examines the narrative, genre and appraisal theoretic properties of song lyrics with the themes of character traits and attributes (love, marriage, contentment/materialism/greed, jealousy, good/evil, and leadership). The themes to be addressed are Love/Marriage, contentment against materialism, greed, jealousy, the place of honesty, right and wrong, and leadership.

Chapter Six investigates the narrative, genre and appraisal theoretic properties of song lyrics with themes on community norms and conventions: the urban-rural divide (city life, individualism, communal cohesion, and rural life). Here, I devote to expound on the representation of city life in the songs, the notion of individualism, alien to a communal centred Ham society, how personal narratives become typical of shared experiences of members of the society, the continued need for mutual interrelation, and the subject of rural life.

Chapter Seven provides the summary of the whole study with the affirmation of findings and conclusion.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1. Introduction

In this chapter, I review existing literature about the area of the Ham, the society of focus, often written ‘Jaba’ in most works, to be followed by an evaluation of the development of the writing in Hyam, the language of the people, which remains a spoken language primarily. Afterwards, I consider research on songs and their significance in the sociocultural life. By way of explaining, this study gives prominence to ‘what the song articulates’ (Nancarrow 2010: 81, Adedeji 2012: 412). The point about the construction of meaning in the song and its connotation are acquired culturally rather than merely by a superficial interpretation (Bourdieu & Thompson 1991: 1-4). What the dissertation emphasises, therefore, is the meaning rooted in the subtext or context - what Halliday (1999: 3) calls “the non-verbal environment” - in which language is employed as central to the understanding of the worldview of the Ham.

2.1.1. Review of the previous study on the Ham and Hyam language

Before elaborating on the approach this study engages, it is instructive to examine existing literature about the Ham sociocultural group as a build-up to the current research. Apart from the challenge of shortage of writings on the language, culture, traditions of the society, organisation and social order, it is heart-warming to underline that an amount of data in Hyam language and about the Ham people predates the advent of formal European colonisation of the continent of Africa. For example, the earliest reference to the people which appears as ‘Java’ - a corruption of the Hausa word for ‘Jaba’ - by Castelnau published in 1851, over a century and a half ago, has some ethnographic data about the Ham, particularly of the language, and I will return to this later. Meanwhile, accounts reveal that Castelnau, a French official researcher, was a biologist fascinated in establishing if people of the Sudan (what is now West Africa) had tails. Apparently, the aim of the study was in line with Europe’s views about Africa at that age.

Even so, Castelnau’s volume depicts the historical reality of groups like the Ham, who suffered the incredible hardship of slavery. In this case, Braz, a young man with Ham root, had been captured and sold into captivity about the 1840s, and ends up in a plantation farm in Bahia, Brazil. Through this

finding, it is assumed the enslaved fellow must have left home as an adult to live in Zazzau,²⁰ whose economy at that time depended on this unfortunate business, as he could speak Hyam and Hausa. To confirm this claim, Smith registers that the military of the Zazzau “was drawn from territorial units of the subject population under the leadership of officials who administered these as fief” (Smith 1960: 8). Parenthetically, Braz’s origin, Ham area, falls within the “territorial” divisions of the then Zazzau emirate described by Smith.

What is more, when Braz was asked if he had seen people with tails until that time, his answer was in “no,” but, his response to the inquiry about the knowledge of flesh-eaters was that he has heard about “nyam-nyam” (spelt Niam- Niam, p. 29). The perceptive this information offers us once interpreted in Hyam language, would be that Braz acquiesces to having heard about ‘cannibals’ who are far off from the Ham. ‘Nyam’ is the word for meat in Hyam, Braz’s native language. Therefore, the logic is “nyam – nyam’ (a doubling of ‘meat-meat’) denotes ‘humans who eat other humans.’ In particular, this data affirms the impact of slave raids of the Ham area (See subsection 1.2.4 for detailed study). The raids caused wars leading to loss of human lives, towns, and sources of livelihood of the peoples of the region of the middle belt of Nigeria (Mason 1969: 551-564), as was the case in other places where the enslavement of individuals held sway.

The above, possibly the first written record about the Ham, is followed by another study completed in July of 1853 published by the Church Missionary Society in 1854, which is the well-known *Polyglotta Africana* (Koelle 1854). In what was a groundbreaking study of its period, is a volume which provides lists of African languages spoken in Sierra Leone at that time by returned slaves rescued from ships on the sea to/from the Americas. From this study, it is gathered about four natives of Ham reported in the assessment headed by the Christian missionary, Rev Koelle, a German, with a word list of about 300 words in Hyam designated as ‘Ham’ (Koelle 1854: 19-188). The prior pioneer works, perhaps, stimulated further studies that were to be carried out in the Ham area mostly by expatriate anthropologists working for the British colonial government in the then northern protectorate of Nigeria from 1900. Some of these include Sciortino (1920), Temple (1922: 162-164), Meek (1925: 36, 1931: 119-128), Gunn (1956:116-120), and Leith-Ross (1970), to mention but a few. Apart from these, other expatriate academics such as Greenberg (1963), Gerhardt (1970, 1983a, 1992), Jockers (1982), Meyn (1982), Blench (2006, 2010), Robertson (2008) engaged in research in

²⁰ <https://africa.uima.uiowa.edu/peoples/show/Hausa> (Accessed 28 July 2016).

the area. I will give a quick summary of some of their findings which are essential to gaining some insights about the area.

Even though written sources about the culture of the Ham are rare, some ethnographic works offer some brief remarks. Therefore, an important data about the Ham in this category is credited to Kirkpatrick, Mathews, and Sciortino, mentioned in Temple (1922: 162-164) which include information about burial ceremony. This data supposedly forms the basis for future published notes on the subject (Meek 1925 II, 114, 115, 121, 124, and Gunn 1956:119). Only from Meek (1931 II: 119 -122) that there is some stimulating evidence about the initiation rites of male members of the Ham and on the social structure of the town of Kwoi (Kwain in the language), as well as the taboo linked to the killing of leopards as exemplified by the reference to a clan.

Another work, Poole's study, is about educational problems with Ham youths in Nok in the year 1964 who chose to remain on their farms rather than enrol in school (Poole 1964: 218-221). Also, Poole contends that the postulation about the relationship between the people of Ham society acknowledged as the creators of Nok Culture (shaped about 100 years B.C. and A.D.) may be exciting but lacks sufficient proof aside from that the people are currently settled in the area the sculpture was excavated. However, it is this 'assumption' as Poole calls it, about the Nok culture, which has attracted many publications with regards to the Ham area (Jaba in most of the literature) as appeared in traditional African Art Magazines, Journals, and books till date. Let us, a case in point, examine the argument of Fr. Willett (1971: 16):

Other figurines portray features of dress or hairstyle which can still be fairly closely matched among the various small pagan groups occupying much of the area of the NOK culture that the NOK people may have been their ancestors and certainly their way of life must have been very similar.

Another assertion, similar to the one made in chapter one (1.2.1) has the indication that:

Several details of dress and hairstyles represent in the NOK sculptures are to be found to this day among the small groups of the Nigerian Plateau. A few groups living in or close to the area of the NOK culture were making terracotta sculpture until very recently, for example, the Tiv, the Dakakari, and the *Ham*. Although the details of style are different, these may perhaps be the remains of a continuous tradition going back two millennia (Willett 1971: 72, my italics).

Other scholars, for instance, Sieber (1961: 12) and Fagg (1962), some of the earliest researchers to work on the Nok figurines' site, argue to support the connection between the contemporary Ham and the producers of the Nok arts. This school of thought postulates that the Ham people occupied the

current territory – after coming from the North – to settle in the area. However, ‘the North’ they refer to is indistinct, but the assumption I hold is the north of the Ham area as some hamlets and towns in the Ham area are currently located south of the numinous ancestral spot call Jeny. Meyn (1982: 116), on the other hand, contends that it was not enough to compare some rare “dresses and some elements of hair styles” of the Nok terracotta with the Ham of nowadays to draw conclusions about similarities of cultures. The scholar is of the view that apart from the clothing and hairstyles, other uncommon attitudes should be taken into consideration for any dependable comparisons between the people of Ham with the sculptures to be substantial. Linked to the debate I have raised on the appropriateness of nomenclature of the Ham in a subsection of this study (subsection 1.2.5), Meyn (1982) accounts that Jaba was the common name for this society (quoting several sources like Temple; Meek: Malam Muhammadu cited by Sölken 1939: 115) but recognises that the people call themselves HAM (Koelle 1854: 19; Meek 1931 II: 120; Gunn 1950: 116; Westermann/Bryan 1952: 105).

Other sources discuss the reclassification of the Nigerian Provinces into States and how the Ham area became exclusively part of the North Central State but divided between Zaria and Jema’a provinces (Meek 1925, Gunn 1956, Meyn 1982). Added study indicate that the Ham in the then Zaria division formed the greater part according to census figures of 1948/49 with a population of 25.356. The part of the then “Jaba Independent District,” with 27 towns/Hamlets, Temple (1922) accounts were about 12.000, while Meek (1925 Vol. II: 119,) puts the figures at 13.000. Similarly, Meyn (1982: 163) states that it was quite unusual for the Ham to live in isolated communities; rather they favoured to live as a community or at least to have contacts with other ethnic groups. Regarding the language, origin, and culture, Temple (1919: 163) assumes that the first Hyam vocabulary was published by Koelle (1834), but the earliest (Castelnau 1851) was four years previously.

One aspect which I like to note is the report by Temple, who might have collected his data about 1917, which records that the Ham were credited all to be able to speak Hausa as a lingua franca. Little wonder nowadays Hyam has taken the back seat in preference for Hausa in the Ham community. What remains troubling, and this affects this research as well, is that no previous study authoritatively has much on the knowledge of the traditions and history of the Ham. What was obtainable, it seems, is the affirmation of the origin of Jeny which is within the location the society is found this day (Temple 1919: 162 and Gunn 1956: 117, Hyne 1910 in Gunn 1956: 112). In respect to migration, the point of assaults for slaves articulated in subsection 1.2.4, although with a slim disparity from this account, is that the pressure by the Fulbe (Fulani) dynasty represented by Zazzau under the Emir known as Abdulkarim (1835-46) forced many Ham to drift to the area south of Gurara. From this

location, they were able to retain some independence from the Hausa, who constantly came to the area for slave hunt because of the hilly nature of the new setting.

The division of the Ham which remained in the north, Gunn (1956: 117) reports, was able to preserve some leverage of freedom, but this came along with paying regular tribute in humans yearly to the Fulbe (Smith 1960: 74). Well along, it was until sixty years after from 1910, when the first Sudan Interior Mission arrived Ham land to spread the Christian gospel, before indigenous Ham begun to contribute to the body of literature about the area. The Christian mission opened a primary school in 1939 and some Ham inhabitants who attended this school, with varying degrees of accomplishment, wrote accounts of the Ham and their culture in affiliation with their neighbours and their contact with the Hausa and the occasioning consequence. For the purpose, it is useful, I consider, to discuss briefly some of these in a bid to climax the remarks these writers made to the extant writings of their people.

The first accessible data from this category comes from Jonathan D. Marcus. The study is a monograph entitled *History of Jaba (Kwoi)* (1970) and conveys recollection of oral accounts of the life of the people before the contact with the outside world by a native with specific reference to Kwoi, a town whose indigenous name is Ha Kwain.²¹ Markus's booklet offers descriptions of the belief of origin, organisation, law and justice of the Ham, and tells of the adoption of Hausa system of administration. Its limitation, however, is it focuses only on the town of Ha Kwain - corrupted as Kwoi - currently supposed to be the largest township in the Ham area (James 1986: 1, Kato 1974b). Next to this is Musa Henry Kato's essay (1974a) written in the Hausa language. The volume entitled *Tahirin Kasar Jaba, Kwoi*²² (The History of Jaba of Kwoi) relates how the town of Ha Kwain (signified as *Kwoi* these days) and its people came to being. It tells of the movement of the citizens

²¹ HA KWAIN is suggested to mean "the place of the gathered in Kwyeny dialect of Hyam," says Haruna (1993: 15), but other accounts state that Kwain refers, firstly, to Velvet Bean or *Mucuna pruriens*, and the it is the word for "gathering" in Shamang. *Mucuna pruriens*, a bean-like plant, grows coiling on trees and causes inflammation when its dry surface touches a human skin because of the 'serotonin' substance in it. The Shamang version, I adduce, is the most credible because "to gather" in Hyam is KWON or Nkwonro in Kwyeny (to gather) while it is KYWON which denotes gathering, both in Hyam, taa Ham and Kyweny, and not KWAIN. In an investigation further carried out among elders in the area of Shamang (Sambang in Hausa), the assertion is that the land where the people of Kwain are found nowadays belonged to the forebears of the Samang and was known for the thickness of the forest with lots of velvet bean plants, hence the name Kwain (Also denoting to scratch in Hyam). The preceding claim is further corroborated by Musa Haruna, himself from Kwain, as obtained in *Kwoi Jubilee Tidings 1910 – 1960* (p. 4). Besides, it was the practice in Hamland to name a place by the flora and fauna of the environment. Names designating the natural landscape include: Zheky (a plant utilised in making flute), Dung, as a result of the cave found in the area, Koswot (a species of a tree which produces rubber known as ryem in Hyam), Kohyess (the forest of buffaloes), Gbyak Kyum (a thick forest of thorns) etc.

²² Kwoi denotes "an egg" in Hausa language (See, *A grammar of Dūya* by Marggrander 2015:4) but this is a corruption of *Kwain*, the original word. Kwoi has eventually been appropriated while *Kwain* is only articulated when one speaks about the town or the people thereof in Hyam language.

from *Ho Byeenno* (now Bitaro²³), where a large number of Ha Kwain's current population is said to have migrated from, likely from around the 1830s.

The essential element of the work is that it does not only register that the current population of Ha Kwain is from different parts of the immediate settlements of the Ham and neighbouring groups, but it also gives clues to the time of collaboration between the Ham and the Hausa. The major hint is the mention of an Emir of Zazzau, Abdulkarim, whose reign is chronicled from 1835 to 1846 (Robinson 1896: 104, Smith 1960). It is equally probable that it is this Emir who might have turbaned Dum Faro (a Twin) as the first Kpop Kpaar (Hausa chief) of Ha Kwain (Kwoi) suggestively around the 1840s. In Henry Kato's description, contemporary population of Ha Kwain, otherwise Kwoi, originate from Chori [*Kyoli*], Sambang (Samang), Ankung, Kagoma [*Gwong*], Ntafo, and others adjacent clusters like the Ashe and Waci (Bazaar) groups, called Koro in Hausa (see Kato 1974a: pp.6; 45). The subsequent study comes from a sibling of the author mentioned above.

Principally noteworthy, Byang Henry Kato, is believably the first indigenous Ham to earn a PhD (Kato 1974b). His study, being a doctoral dissertation, entitled "A Critique of Incipient Universalism in Tropical Africa" submitted to Dallas Theological Seminary in the USA in 1974, later published as *Theological Pitfalls in Africa* (1975), offers a Christian perspective on the belief system of the Ham. Since Christianity was the paramount concern of Henry Kato, his works pay little attention to the history, culture, or the social organisation of the society except when such was inconsistent with the Christian faith. However, the idea to gather from the works significant to the current study is his probe of the supposed migratory origin of the Ham from Egypt since the advent of the Christian Bible in the area.

Further, another scholar of Ham origin, who is a political scientist working as a historian, has three books to his credit; James (1986, 1997, & 1998) – offering sociocultural and historical perspectives. The volumes by James are, conceivably, the most expansively researched with an in-depth inquiry into the origin of the Ham, their connection with the ancient Nok culture, their social organisation, and their interpretations of the exodus of the Ham obtained in oral account and beliefs. James (1986)

²³ Bitaro is merely four (4) miles or less away from the town of Kwain (Kwoi) and, without a doubt, one of the earliest Ham settlements beyond the Gurara River (Kap Ghet), after Nok, Kyoli, and Samang, who might have settled in their current location thousands of years beforehand. A great wave of migrations in the area of north central Nigeria is reported to have been necessitated by the increased in slave raids by the Fulani and Hausa in the 1800s. After the successful Jihad launched by Usman Dan Fodio (1804 -1808), the people of the region the Ham are found became legitimate target for slaves to be transported to work in the Islamic caliphate while others were sold (Castelnau 1851: 21, Koelle 1854: 19).

opens with a description of what he calls the “primordial setting” of the Ham. Here, the book seeks to locate the lineages of the Ham as was found in the past, and to the present, it could be said. The study equally underlines that not much study has been undertaken to reveal the history and the culture of the area (p. 3). It is useful, therefore, to state that the book mentions that the Ham consists of two moieties (same social grouping) which he calls the Ham land owners – Fu Ruwo - and the Ham late comers – Fu Ham Re (James, 1986: 5-9).

Allied to this is the subsequent publication by the same author which features significant data about the topography and the cultural dynamics of the Ham area. In the second book, the writer suggests that the locality has bounteous flora and fauna (a wetland considering the high percentage of rainfall) more than often acknowledged in the writings about the area. Sadly, human activities, James (1997: 3) reports, have caused massive ruin and the destruction of once a densely forested setting. Next, the book offers an interpretation of the meaning of the names of Ham villages and their etymologies (pp.15-21). Significant to this dissertation, there is, in this book, the connotation of the term, Ham, by which the society calls itself which is linked to that which has been given in subsection 1.2.5. Accordingly, the word ‘Ham’ signifies that the people who make up the current Ham Society broke away from their cognates in the process of migration (James 1997: 34). What is absent is that the author is unable to say in detail from what cluster the Ham “broke away from” to travel to the current area. That aside, the book also explores the change in the present day socio-political establishment of the Ham.

As I have argued in part 1.2.2, James (1997: 78) describes that the society could best be thought of as a “consolidated group.” This viewpoint is premised, I identify, in recognition of a theocratic Chief Priest known in Hyam as *Kpop Ku*. The question could be in what way were the Ham able to organise themselves to resist any form of threat to their survival. The proposition is that the society depended on a kind of a confederation living in a defensive village patterns often hedged by cactus (p. 78). In addition, that Christianity made inroads in the area of the Ham from the year 1910, as the book records, is not to assume that there were no attempts to woo the people to Islam, prior and after the coming of the Europeans. To this end, the author expounds that some Ham elites with a level of Western education who wanted employment by the Native Administration had to sever social and cultural ties with their society to profess Islam in exchange for economic and social mobility (James 1997: 128). This turn of events was occasioned as the sentiment in the north of Nigeria at that period was that individuals from the “pagan peoples” (Non-Muslims) were of inferior stock and service in

the establishments of the British colonial government was chiefly open to Muslims (James 1997: 128, Sharwood-Smith 1967: 100-106, Temple 2013: 238).

As would be expected, the sort of above-referred perceptions led to rising tensions between the traditionally based authorities against the evolving political power prompted by the introduction of indirect rule in Nigeria. The point to deduce is that the contact of the Ham with British law, conceivably, undermined the firm interdependence founded on commonality and bonding which the society was built upon (James 1997: 152). One central aspect enunciated which openly relates to the focus of this dissertation is the author's drive to "reconstruct" a historical past with the sole goal of probing cultural identity from the perspective of the Ham society. James (1997), in this direction, records the trajectory of the society which led to the restoration of a tradition of the annual festival, which now bears the title of TUK HAM, with a cultural proclamation. For the Ham in the 1970s, the "expression of self" (Bamberg 2005) led to the formal inauguration of Tuk Ham, a once a year occasion, where the Ham congregate for a festival with events such as beauty pageant, Tir (Miss) Ham, a symposium, and then display of cultural heritage.

Accordingly, James (1997) expounds that where ethnic heterogeneity loads against a minority (section 1.1.), like the Ham, the propensity was to unite and promote group identity which in turn affords the manifestation of self (p. 184). On the other hand, James (1998) is one which examines, widely, the link between the Ham people with their neighbours. In this way, it is stated that the middle belt of Nigeria is a multi- ethnic and linguistically diverse but linked peoples and not merely a geographic enclave (James 1988: xii –xiii). The book further argues that the zone is largely non-Muslim and even though the people speak various languages, they are interrelated with similar practices of cultures, socio-political organisations, and beliefs. Here, the focus is not only in the past but in the present and how the contemporary question of who is 'indigenous' against a raging debate of 'settler' in the north of Nigeria.

Without a doubt, from the 1980s, Nigeria has witnessed unending religious unrests which often stem from the conflict between the 'indigenes versus settlers' nexus (Suberu 1996, Osaghae & Suberu 2005). Following, in Chapter Five, the author presents a list of designations indigenous to different people groups in the middle belt zone, the area the Ham are found, in juxtaposition to myriads of labels the Hausa given to these people which are the ones documented as substitutes to the autonyms (pp. 121-132). Another effort similar to the previous is by Musa Haruna, who wrote in the Hausa language. Although Haruna (1993) is an attempt to document Christian missionary activities in Ham land, it, however, offers profound insights into the cultural life of the people earlier and after the year

1910, when the Christianising mission of the area begun in earnest. Other relevant studies about the area apparently are vast body of literature on archaeological findings in the area; Fagg (1945, 1959, 1966, 1977), Rustad (1980), Jemkur (1995), Connah (2004), Smith (2011), Breunig (2013, 2014) – primarily concerned with the exploration of the ancient artefact of *Nok culture* first dug out from the region the Ham currently are found.

2.1.2. Literacy in Hyam: an Overview of the Development of Orthography

In the most basic sense, orthography is fundamentally a method of designing written symbols for the purpose of reducing a spoken language into written form (Jaffe, Androutsopoulos, Sebba, & Johnson, 2012: 1). In other words, it is called ‘a system of writing.’ Undoubtedly, the undertaking to develop a writing system for previously unwritten languages is an arduous initiative. Nevertheless, it is a task this research has committed to pursue vigorously. The project of orthography design, as far as available literature indicates, that is the formulation of a general bringing of chiefly spoken languages into writings globally has been significantly supported by Christian missionaries working among groups to translate the Bible than by any other establishment (Smalley *et al.* 1964).

Remarkably, for Hyam, a yet to be successfully written language, its first orthography is, however, attributed to having originated from a different cause. Castelnau (1851), the first accessible data which attempts to reduce Hyam to writing, appearing on pages 49 to 60, has about two hundred (200) words in Hyam, written ‘Java’. The gloss is in French, alongside other three West African languages; Haoussa (Hausa), Filani (Fulfulde), and Courami – Kurama, or better still Akurmi, their autonym as documented by Hair (1966: 209). Curiously, though the data was collected about the year 1848 and published in 1851, as gathered from the blurb of the original copy, sadly, after 165 years, it is perhaps the first time natives of the Ham heard about the book was in 2015 from the current researcher²⁴.

Another accessible writing of Hyam (Koelle 1854) was published four years later under the caption Ham. Koelle’s work was a survey to determine the number of African languages spoken in Sierra Leone, a town with hundreds of returned slaves liberated from slave merchants on the sea. Here, the word list has over three hundred (300) words and perhaps reveal that the speakers who supplied the data at that time spoke Hyam Taa Ham and Kwyeny dialects respectively. It is suited to say that while

²⁴ For access to this book, profound thanks goes to Dr Heinz Jockers, who I am told found the publication abandoned in a library somewhere, and to Prof Dr Ludwig Gerhardt, who handed a copy to me and translated portions in French relevant to the Ham. Without a doubt, I first came across the Castelnau (1851) when reading an unpublished work by Dr Roger Blench sometime in the year 2011.

Castelnau's demonstrates the influence of French orthography, for instance in writing "ou" where most linguist would write "u", Koelle is influenced by the phonology of his Deutsch dialect, which does not discriminate c versus j, (cas [start] and jar [bag]) which is necessary to be distinguished in Hyam. It would take the next sixty-six (67) years for Hyam, repeatedly written Jaba (sic) language, to get another published work. This time around, it was a translation of the Gospel of Mark of the Bible issued by Niger Press first in 1920 (Nicholson n.d., Chapter 2: p. 6) and then by the British and Foreign Bible Society, London, later that year. The translation was made possible through the assistance of one Maude Gyagaik, often called Malam Maude, initiated by Mr Watson, until 1923 when another Gospel, John (Yohana) was published by the British and Foreign Bible Society, London (Grimes 1988: 278).

Meanwhile, Nicholson (n.d. 12) attests that the effort to translate the New Testament of the Bible into Hyam language suffered a colossal impediment in 1935 when the pioneer, Rev Watson, returned to Scotland, his home country, with no one competent enough or enthused to continue with the project left. That is not all. The Christian Mission in addition to British Colonial Government's Policy in the early 1900s are reported to have favoured the Hausa language over other indigenous languages in northern Nigeria, including Hyam (Nicholson n.d. 4, *Kwoi Jubilee Tidings* 2010: 4), thereby causing the translation of the Gospels into Hyam to come to a complete standstill. Another remarkable effort of writing in Hyam arrives in the work of Meek, an anthropologist for the Government of Nigeria, published in 1931. Meek's study offers ninety-five (95) words in Hyam with accompanied English meanings and fifty-seven (57) sentences in Hyam with their connotations in English. It also gives additional examples of how to form plurality from singular words in Hyam. For many years yet again, the dream of producing literature in Hyam did not see the light of the day perhaps owing to the influence of Hausa language in the part of that country until the research of Ludwig Gerhardt, a linguist, now a professor emeritus at the Asien – Afrika Institut, Universität Hamburg, who has published considerably including supervising a postgraduate dissertation in Hyam (Jockers 1982).

Gerhardt (1971, 1983a, 1983b, & 1988, 1992) delivers a significant improvement from the spelling systems engaged by Castelnau and Koelle earlier mentioned. Apart from the above, in the course of this research, I found substantial studies conducted in Hyam by linguists who are native speakers of the language; Aruwa (1996), Yaro (2010), and Saleh (2012). The dissertations are a postgraduate inquiry as such are extensive but have remained unnoticed by the Ham. For instance, in a lengthy dissertation submitted to the department of Linguistics, Aruwa (1996), writing in Kwyeny, provides one of the most far-reaching linguistic descriptions of Hyam focusing on the area of lexical

constructions. Similarly, Yaro (2010) whose work is problematic to access, offers a contrastive study of the formation of tenses and their usage in Hyam (Jaba in the original work) with the English language. Furthermore, Saleh (2012) takes on the morphology of Hyam in comparison with the English language. However, the efforts have remained as mere academic exercises without a noticeable effect on the speech community regarding literacy in Hyam. In another turn of fortune, Roger Blench, an ethnolinguist from Britain, interested in minority and endangered languages, has to his credit a word list and the phonology and consonants of Hyam at a time of growing concern towards the documentation of the language of the Ham (Blench 2006, 2010).

Even so, aside from the challenge of lack of harmonisation of alphabets in Hyam, the disquiet with a record of the orthographies previously designed to reduce the language to the script is that they engage different writing styles. For instance, apart from dialectal variation exhibited in the works of native speakers, Blench utilises phonetic writing – lettering which mirrors the miniature of sounds (Smalley 1964: 5), but, scholars involved with orthography development argue that phonetic writing system is scarcely ever the best for such a venture. The reason advanced is that the readers or learners would require some degree of knowledge of phonetic symbols known as the International Phonetic Alphabets (IPA) to be able to read it. In the intervening time, in the year 1997, a communal negotiation sponsored by the Nigerian Bible Translation Trust (NBTT) took place in the Ham area and the outcome was the founding of the Hyam Literacy and Translation Project with the choice of Hyam Taa Ham, Jaban Ketare (sic) in most writings, as the variety to be standardised.

Elsewhere, too, are the works of Mcdikkoh, himself Ham, who moved to America in the 1970s. He has published two volumes, the first in 2012 and the second in 2015. The weakness in the writing system of Mcdikkoh stems from the perspective that he is neither a linguist, an anthropologist, nor one working with any particular model of a system of writing but all by himself (Mcdikkoh 2015: vii). Several attempts to get Mcdikkoh to collaborate with that of Hyam Literacy and Bible Translation Project or with any current orthography botched. My assumption is that the writer is seemingly satisfied to work intuitively with little knowledge of the IPA, a view which negates the perception of orthography design as a social action (Jaffe, Androustpoulou, Sebba, & Johnson 2012) which requires the collective decision of language users.

For example, Mcdikkoh spells Hyam as ‘Hiam’ while Ham he writes ‘Hiam nda’ – a sense which I take to mean ‘Hyam nda’ - our language. The phrase ‘Hyam nda’ in Hyam denotes ‘our language’ in English and is commonly utilised to designate a disparity between Hyam, the language of the Ham, from another language. The window of opportunity to get the work revised, however, could be a

substantial boost to the effort of documenting Hyam considering the enormity of Mcdikkoh's works. On the whole, whatever the shortcomings of his writings, the fact that the language is written with annotations in Hausa and English languages suggests that the publications might be developed in the near future.

Back to the development of orthography in Hyam, it could be said that at the time of writing this dissertation, some considerable headway has been made. First of all, there are a number of pamphlets in circulation in the Ham area which include a list of animals, Word List, Elementary Grammar, Hyam Language Literacy, Parts of Human Body, and 'Read and Write Hyam' which prescribe the system of writing produced by the Hyam Literacy & Bible Translation Project from the year 2000, forward. Furthermore, apart from the New Testament of the Bible been translated into Hyam nearing completion, there are weekend classes for learning alphabets in Hyam established in most cities and towns in Nigeria. Similarly, it is reported that a teacher training exercise was conducted in the first quarter of 2015 for primary school teachers in the Ham area. Following this development and as an indication of support for the vision, the spelling pattern of Hyam Literacy and Translation Project spurred the publication of *Basic Hyam Grammar with Ethnographic Notes* (Hayab 2016) by the present researcher, and the design is employed to write the data with which this study is carried out.

Understandably, there could be some variation in a language's orthography, for instance between the British spelling which occurs with /s/ in the word 'organise' with the American /z/ in 'organize', but in comparison to the case of Hyam it would be unwary to risk to attempt to satisfy all the dialects at once. However, what is needful, to my mind, is to institute a standard orthography and then support the varieties to develop writing for utilisation in their immediate communities, if necessary, from the 'standard' form (Hayab 2016: 5-6). For the records, the phonemic system of writings is upheld as the best kind of orthography for Hyam. This view is essential since, in speech, phonetic varieties function as the same unit in the sound system. For example, in Hyam, though *kyom* (message), *kywom* (work), and *kyóm* (corpses) are voiced but delimited by the rise and fall of tonal disparities, they are, however, homographs. Therefore, it is incumbent upon the native speaker to seek to identify the phonemes instead of the phonetic, and this pattern is perhaps applicable to most languages (Smalley 1964: 6). Aside from the books and pamphlets cited above, which are partly written in Hyam with gloss in French, English, and in Deutsch, the data for this study, perhaps, is the most voluminous writing of discourse in Hyam.

As a result of the absence of a typical writing convention in Hyam language, of all the ten artists and one group, whose songs I write down for this research, only a small number (Seddua Garba, Tabitha

Kyumen, Alhamdu Yabo, Tukura Leo Samuel, and Wee Hammass Band) could write out their songs. Even at that, the writing system they utilised varied and depended on their individual knowledge of Hausa or English words and what they assumed was the way to represent the sounds in Hyam but without following any systematic IPA format. For this, I was left with the task of re-writing the songs in what is at the present time recognised as Standard Hyam Orthography²⁵. Besides, the Wee Hammass Band had sung in Kwyeny, one of the dialects of Hyam, which, incidentally, the researcher is equally proficient apart his mother tongue (See section 1.3 for details). Therefore, the vision to document Hyam, as one of the goals of the study, from the outset, could be viewed to have been relatively achieved.

2.1.3. Review of literature on songs

Having reviewed the existing literature about the Ham area and on Hyam orthography, next, I move to explore some study on the songs. Inquiringly, it should be said; there is sustained interest in the research on songs from such disciplines as literary studies, sociolinguistics, ethnography, and musicology. The question usually at the core, however, is ‘what is in a song? In response to this issue, the outcome of numerous studies demonstrates that songs in themselves, plausibly, carry cultural, literary, and linguistic analysable meaning beyond everyday speech (Nancarrow 2010, Campbell 2010, Turpin & Stebbins 2010, Hoelsing 2012, Jaji & Jaji 2014). Similarly, a recent study of songs from West Africa asserts just how the medium of the song has for generations been “a vibrant form of expression in Africa” (Sidikou & Hale 2012: xii). While songs offer a prospect for amusement, they might also elevate recollections of the past from simple genres such as the lullaby to multifaceted issues such as politics and survival of society.

Therefore, the proposition is that songs do not only reveal a worldview or developmental prospects of understanding the members of society but could be explored to construct or designate conduct (Gioia 2006). One of the early studies on songs in Africa carried out in 1949 underscores the place of songs and talks of the wealth of culture and outlooks which find expression in music and poetry (Osadebay *et al.* cited in Finnegan 2012: 236). The study illustrates how the African societies sing when they fight, work, love, hate when a child is born, and each time death occurs. In a like manner, a study analogous to what is obtainable in most African societies; among the Kummayaay

²⁵ Since ‘Saar Saryem’, the New Testament of the Holy Bible, in Hyam, is in press at the time of finalising this dissertation, September 2016, its final publication will reinforce the orthography the researcher has employed to write the songs to be analysed here. Moreover, once the Bible in Hyam is out, all other writings in the language, different from it, might to give way gradually.

Community in the Americas states that a singer is viewed as a significant source of tradition. Also, a story told orally, typically, is not merely narrated but comes to life in song sequences (Apodaca 1999: 1).

Similarly, Field and Cuero (2012: 1) reveal that oral tradition such as the song often functions as essential cultural wealth which preserves and reinforces traditional values and also stimulates the expression of group identity. Correspondingly, Bauman and Briggs (1900) and Dutkova-Cope (2000) acknowledge that language inhabits the core of society's identity while the grandest manifestation of a culture is found in the verbal art of song and poetry which these days survive on as a relic of a disappearing past. The idea to deduce is if a population like the Ham is to re-claim its culture, one of its highest forms of expression, which is the song medium, ought to be preserved. Turning to Bukaayi (2008), who in a study of the songs of the Soga of Uganda, focuses on what she calls 'gender power relations' which find articulation in singing. She highlights that in the Soga society, through the songs, one could interpret the interplay of unequal and unbalanced relations (2008: 143).

The writer asserts that in this community, boys have freedom to be with their fathers since they are at liberty not to do any home chores, a duty often left to the female child. What the writer does not say, I observe, is the nature of the work left for boys and whether the girls are required to engage in heavy tasks such as hunting and tilling the soil on the farm. In contrast to Bukaayi's suggestion, in the Ham songs, this study investigates; there is little focus on the question of conflict of gender roles. What the singers tend to be bothered about is what could be viewed as the rekindling of cultural values and norms which the texts claim has either eroded as a result of the city of life (modernity) or that they are abandoned. In this way, Aluede and Braimah (2005), writing on songs among the Edo people of South – Western Nigeria, note that songs within the culture provide a platform for the transmission of knowledge of the past and from generation to the following ones (p. 123).

The study gives instances where songs play economic, political, as well as social functions. For the economic utility, the example is that of songs sung in traditional open bargain markets of most West African communities. In this context, the songs are habitually persuasive to endear buyers to patronise the goods or services been offered by a vendor. Similarly, it is highlighted, that song has a central role during collective work. The thinking is that songs and music, in this case, are meant to energise or enable the labours to be entertained while they toil cohesively. Apart these, songs, in the Edo culture, it is claimed, engenders the reconstruction and preservation of history, hence, the need for palace courtiers – who serve both as historians, as well as critics of the King or Chief (p. 124). The major point, the study seems to make, is that preliterate societies, through the medium of the song or

poetry, as some love to call it, explored it to commit to memory information deemed essential for preservation which then was recollected and handed down to generations to come (p. 124).

Seitel (1999) is another insightful study in this regard. In the study, the song, which is classified as “verbal art” is seen as a form of creativity that is culturally and historically oriented and possesses the richness and abstraction (Seitel 1999), often through the use of metaphor, allegory, and other forms of verbal artistry known in the society it emanates. These forms, Seitel contends, just as I argue, are prevalent in Ham songs, offer the creator and the audience stimulates critical reasoning within recognised contexts indigenous members of the society or non-members could engage in an unending discourse in a bid to understand the significance of the content the words rendered communicate. Meanwhile, studies like Kato (1975), and Kalu, Wariboko, & Falola (2010) on Christianity in West Africa reveal that traditional songs were often outlawed and designated ‘backwards’ or even ‘fetish’ tradition. The foregoing could be declared from the researcher’s experience of growing up in a Christian influenced Ham society. More, the people who converted to Christianity were forbidden by the church from partaking in any festivals which inspired the rendering of a number of the ‘adopted’ songs in our corpus. Existent appropriation of most of these “old-fashioned songs” into the ‘gospel’ domain and the blend of existing ones, which capture the contemporary reality, reveals how close to the heart of the society the art of expression through the medium of song is.

Due to the impact of the church, most songs are at this time influenced by the Christian faith and make use of Biblical verses with Ham traditional or culturally embedded lyrics through intertextuality (Jones 2015), thereby removing the songs from the context in which they were created or sung many years ago (Allen 2011). The notion, intertextuality, holds that the meaning of a text could best be implicit in association with other texts. This view is premised on the ground that a song (text) scarcely stands alone, but interwoven with the happenings which precede it and the context it is shaped. This point is useful as intertextuality is essential to this dissertation, and this is a feature that thrives in the texts of my corpus (Allen 2011, Jones 2015). Consequently, what there is nowadays as Ham songs are ‘hybridised’ (Briggs & Bauman 1992, Miller & Bayley 2016), ‘multi-cultural’ and even a ‘syncretism’ of values with phraseologies often condensed as a single text even to the point of the disruption of the links. One of the ways to reflect the intertextuality of cultural and religiously riddled rhetorical songs is to consider them as ‘semi-gospel.’ The reference to these songs as quasi-gospel is because, evidently in their phrasing, the songsters merely adopts the ‘gospel’ sphere to transmit

traditional norms, perhaps, for suitability and marketability as the Ham are now mainly Christians (Turaki 1993, Oluwafunmilayo 2006: 410)²⁶.

Regarding spread, songs in Hyam language in current circulation are often transmitted to a wider audience than they were in a traditional setting. This prevalence is made possible through electronic recording with an extensive distribution network. Most of the Compact Discs (CDs) obtained to write this dissertation typically have one or two “gospel” tracks based on Christian and Biblical teachings while the rest of the tracks are often concerned with the history, culture, and everyday difficulties in the life of the people of Ham and the humanity in general. It seems, the reputation of these cultural concerted ‘traditional’ tunes offered as ‘gospel songs’ is founded likely on their actuating elements. The lyrics often sway individual listeners to think of their history and to revive a dying culture or for the reason that they ‘express’ people’s social concerns in a more direct and immediate way. Linked to this, the appearance of Ham songs, recorded on Cassettes, and later audio and video CDs became prevalent from the 1990s, but its steady growth conveys in what way oral tradition, irrespective of its shortcomings, is a durable mainstay which many years of rainfall cannot simply wash away. The first accessible record of songs in Hyam, what is called Ham songs, using the electronic media in the brand of ‘gospel songs’ with a cultural obligation, could be attributed to a band call ‘Wee Hammass Band’ (Children of Ham). The group, it is supposed, recorded the songs on Audio Cassette (Magnetic Tape), maybe, about the year 1990.

In discussion with two of the Band members (Samson Somo and Enock Kakaki) in the year 2015, they all appear to be unable to remember accurately when the album was disseminated but DanAsabe Yakubu and Chucks Jok, two other band members, hold the view 1990 or early 1991 is the likely date. In a telephone conversation in July 2016, Mr Jok, a leading contemporary instrumentalist of Ham origin, states that there was another Audio Cassette published by one David Gyet about the same time with Wee Hammass, but this Cassette is hard to get to, and attempts to reach the songster did not yield a result. Building on this, from the 2000s, what is referred to as ‘Ham songs’- a piece of music sung in Hyam and disseminated through the mass media reaching a broad audience – subtly became culturally heightened with the record of *Fhissha* by Aribi Mike Maida on Compact Disc. *Fhisshaa* (sic), being the vocalist’s debut album, carries a contemporary concern which translates as

²⁶ The explanation why the Ham people are predominantly Christians today is a result of intensive missionary activity in the area beginning as early as 1910 in Kwain (Kwoi) and in 1925 at Zheky (Kurmin Musa), when the Sudan Interior Mission established missionary stations in Ham land.

“Wipe Away Tears”. Since the production of *Fhishsha*, the genre of music as Ham songs has swelled and is nowadays very popular among the Ham and related groups and is scarce to find a Ham individual wherever they are (village, city, or diaspora) without one or two of these songs. There is an added view that most Ham people, whose children cannot speak Hyam, employ these published songs on CDs as a channel of appealing their wards to learn the language.

2.2. Definition of key terms and concepts in multi-perspective approach to investigating texts of Ham songs

The study employs a multi-perspective approach which combines the analyses of (i) narrative, (ii) genre theory, and (iii) appraisal theory. These conceptions combined have revealed to have complimentary components for the interpretation of Ham songs. Discourse, when viewed as style; a system of address, and verbal art or stories occurs within a sociocultural and historical context, with its variants (Halliday 2006). This opinion linked with narrative establishes the function of language as a doorway in which society understands the conception and worldviews of the Ham of Nigeria of themselves and the world around them. This thinking echoes the suggestion Martin and Rose (2008) make that the aim of a story (narrative) is to exemplify how characters struggle with the difficulties and dilemmas of life. Linked to this is genre theory which is employed to categorise Ham songs into ‘peculiar type’ (Chandler 1997: 1) or to comprehend the recurrent configuration of meanings *which* enact the social lives of a given culture (Martin & Rose 2008: 6 emphasis added). Appraisal theory, on the other hand, is utilised as “a framework for analysing the language of evaluation” (Martin & White 2005, White 2011: 2). The study aims at evaluating the linguistic properties and components, core in the carefully chosen songs to assess their import in understanding the worldview of the Ham society. To achieve this goal, the terms narrative, identity, sociocultural and worldview, Ham songs, texts of Ham songs, and discourse analysis, which appear recurrently in this dissertation deserve some clarifications to establish their usage in the study.

2.2.1. Narrative

First of all, the term narrative refers to a kind of text; a semantic term says Hasan (1996). It is a mode of communication (Czarniawska & Gagliardi 2003: viii, Georgakopoulou, 2006b: 123, Herman 2009: 2, Herman, Phelan, Rabinowitz, Richardson, & Warhol 2012) which represents experience (Georgakopoulou 2008, 2006b: 123). Narrative, in this case, is ‘stories’ told with the goal of articulating an idea about the world which the teller wishes to share with other people (Ayometzi 2007: 44). Besides, the commonly held conception of the study of narrative postulates that ‘stories,’

to which society responds to, are often constructed discourses (Bamberg & De Fina 2007, Georgakopoulou 2007). Given this perspective, my dissertation approaches narrative as a meaningful discourse of people, events, and process, real or imagined, with an emphasis on social identity (Currie 2010: 27, Herman 2009).

Narrative as discourse signifies that it situates, expresses, constructs, and enacts identity (De Fina 2003) with a view that life stories are not always fixed, but occurring in contexts to build and interpret the world (Herman 2009, Freeman 2011). One of the essential ideas the study proposes is that narrative (practice) is a means through which society constructs identities in that selves are made coherent and meaningful (Denzin 2000, Bamberg 2011a, Georgakopoulou 2006b; 2005). While a narrative or a story generates the formation of identities, it also serves as a means for exploring the domain of identity research (Bamberg 2011c: 5). Building on this, I contend that the narratives in the lyrics of contemporary Ham songs often seek to put into effect a course in a perceived disrupted sociocultural group's vision of the world. As a result, I submit that Ham performers, through their songs via the spoken word, are social actors, critics, storytellers, and keepers of culture and history of the Ham (Bamberg 2007: 2). Additionally, I utilise 'story' and 'narrative' interchangeably to refer to the meaning of an account, a tale, a theme, or the focus of any Ham song in this dissertation (Popova 2015, De Fina & Georgakopoulou 2015).

2.2.2. Identity

The term 'identity', which is essential and the core of this study, is held to belong to a set of Lexis known as 'nouns' in word class and is said to come from the Latin expression *idem et idem* – 'the same' or 'sameness' (Gleason 1983: 911). That noted, identity, as a concept, has proved to be a 'hard to define' term, even so, and captivates, endlessly, the attention of scholars from various disciplines (Ashcroft, Griffiths, & Tiffin 2006: 194, Wetherell & Mohanty 2010: 1-5). Due to its fluidity and the strain to precisely delineate, Wolfreys (2003: 95) points out that 'identity' should be understood as a multifaceted gathering of personal and impersonal histories, texts, discourses, beliefs, cultural assumptions, and ideological appellations and this angle summarise the focus of this dissertation. I will turn to this in detail later in the chapter.

2.2.3. Sociocultural Worldview

Following the components of narrative and identity outlined above, I move to clarify the concepts 'sociocultural' and 'worldview' in the context of this study. The notion, sociocultural, is one of such

concepts which are perceived problematic to articulate precisely. For this purpose, the sociocultural is linked to the awareness of the character, norms, tradition, and beliefs of given groups or human society who interrelate and share communal cohesion on account of an inherited past or local identity (See subsection 1.2.1). In particular, it expresses the manner in which members of a society interrelate socially within the background of their shared culture. Correspondingly, the idea, worldview, regardless of its manifest ambiguity, in this study, is understood as fundamental beliefs, values, norms, practices, and taboos which define or constitute a viewpoint of the world or the perceptions of life by a given sociocultural group, according to the *Oxford English Dictionary* (OED 2013). Neierdes, in a study of the philosophy, manners, and customs of peoples of Africa, supports this claim. Neierdes (1979) talks about a plainly articulated cosmology, a native philosophy, and a synthesis of awareness of stance towards the world and life, which is preserved not only in traditional belief but through songs, dances, and in the organisation of daily actions such as tilling the soil by the men and pounding of grains by the women (p. 25).

2.2.4. Ham songs

What I refer to as ‘Ham songs’, in this study, are songs with culturally attributive meanings which originate from a complex interface of figurative language, composition, and dance and are linked to a specific knowledge, including culturally recognised awareness of the context they are performed. These songs are sung in Hyam language. Moreover, some are appropriated from the oral field which is held in the collective memory of the society and expresses shared experiences of the Ham. In the region of meaning, these songs, perhaps, are inquiringly absorbing as they possess unique interpretations unlike any configurations based on the semantics of the everyday language. The above is likely the case in most, if not all, societies. Like verse, the particular formations in Ham songs, employ rhetorical phraseology meant to conjure metaphors to feed the mind’s eye and exploits regular expression to convey the singer’s creative thoughts and perceptions. As a result, the audience is often expected to make many inferences if they are to be able to get the deeper import of the songs as various readings of a song’s communicative associations are possible (Walsh 2007, Turpin & Stebbins 2012: 2).

Ham songs exemplify the common beliefs and worldviews of the community which justifies studying them. More so, the songs often reflect, as any creative work does, the conflicts, the current struggles of day to day being of the society, and the vision of what is rational in a collective society affected by urbanisation, with the aspirations of the Ham society about the world around them. Even though, the category of the arena referred to as Ham songs, traditionally, are verbal art or spoken discourses,

their publication on Cassettes and, later, on Compact Discs (CDs), from the 1990s, forward, turns them, perhaps, into a mass-mediated site. This public discourse in the CDs communicate the concerns and experiences SFL terms, the ideational, through virtual interactions between singer and audience, and the interpersonal, which then becomes permanent texts once published on CDs. They may also be associated to ‘spoken and written’ forms of meanings as advanced by Halliday (1994, Martin & White 2005: 8, Sano & Thomson 2007: 1). Further, the manner the communication takes place situates the rapport, commonality, and the link, where the singers select relevant linguistic features to contest or influence the audience to comply or agree with their view (White 2008: 568-9).

The artists whose songs appear in this dissertation (Chapters Three – Six) are predominantly men, exclusively those born and nurtured in the villages of Ham and spoke Hyam as the first language then relocated to the city. Equally, there are songs by female singers, but only three of them; an aged lady, a middle-aged woman, and a young female. Of all the sixty-six (66) songs, only eleven (11) are obtainable in their supposed original traditional settings. The remaining fifty-five (55), are either appropriated songs, from an earlier version as survived in the shared memory of the society, or are inventive compositions of the singers. The choice was basically motivated by the cultural meaning of the lyrics of each song, with little or no attention to music or melody since this is not musicology (See Tagg 2012, Beard & Gloag 2016). Above all, the linguistic quality was the appealing feature for the selection of every song and its link to the themes/matters of this research. Manifestly, the older the age of a singer and the knowledge of the cultural and rural life of the Ham is, it seems, the richer the lyrics and culturally emphasised they song regarding rhetorical diction and their connotation in Hyam.

2.2.5. Ham songs as texts

Since the study explores Ham songs as ‘texts’, usually transmitted as ‘verbal art’ with linguistic and cultural evaluative expositions (Sow & Angell 1993, Turpin & Stebbins 2010), the question to ask should be if the Ham can claim the existence of some ‘texts’ at all. I have noted elsewhere that Hyam remains predominantly oral, only being written so the oral – the source of the texts referred to here – survives merely in a spoken form. To delineate what I take as a text in the dissertation, therefore, it is helpful to register that there is an apparent ambiguity which attends the meaning of ‘text’ – a usually engaged, but a vague term (Martin & White 2005: 214). Even so, the general idea indicates a ‘text’ is ‘a communicative linguistic event in context’ (Blommaert 2005: 48, De Beaugrande & Dressler 1981: 63). This notion underscores the opinion, perhaps, that there occurs a systematic ‘surface text’ linked with existing features which depend on knowledge which is ‘explicit’ (verbalised) while

another information is ‘implied’ (concealed) (Martin & White 2005), and ‘unseen or obscured’ (John 2014) in the course of interaction.

2.2.6. Discourse Analysis

Discourse in a general and basic sense denotes language use in social contexts (Bhatia 2004:3), but, discourse, as a process, communicates the interpretation and evaluation of language practice (De Saussure 2011). In its most basic thinking, discourse may be understood as the consideration of the smallest detail of speech, including gaze, gesticulations, and actions (Gee 2014: 117), or writing judged as significant in the context that it is employed and applicable to the impression the analysis seeks to establish. Correspondingly, discourse analysis focuses on the assessment of the linkage between language and the cultural context which produces it. Hence, the concern of discourse inquiry is with patterns of language across text and its social context (Paltridge 2006: 1). To this effect, Discourse analysis is concerned with making linguistic sense of society and how language reveals the ambiguity of social constructions (Potter 1997: 146), while from a Foucauldian point of view, discourse analysis, in addition, “arranges and naturalizes the social world in a specific manner and informs social practices” (Newton 1997 & Alvesson & Kärreman 2011). Given the view that discourse analysis is typically the study of a specific text, language, meaning and context (Jaworski & Coupland 1999: xi), Ham song texts are manifestly absorbing. Hence, they are explored and evaluated to appreciate or understand the sociocultural life of the Ham society. This investigation equally utilises appraisal theory which deals with the discourse-linguistic properties, and the subjective positioning of the author of a text in accounting for the author’s stance (attitude and engagement) expressed through lexical choices (Halliday, Matthiessen, & Matthiessen 2014).

2.3. Theoretical Approaches to Narrative

In this part, I examine narrative theory, linked to the concern of this study, with the objective of outlining the site of narrative and its diverse approaches in connection with the question of identity analysis. Considerable studies on narrative (Georgakopoulou 2006, Bamberg 2008, Holstein and Gubrium 2008, De Fina & Georgakopoulou 2015, Popova 2015) all reveal that narrative research is increasingly becoming complex and rigorous. As a result of the ‘complexity’ which relates to the term ‘narrative’, from wide-ranging disciplines as well as approaches, investigation produces varied outcomes, however, interrelated in one way or the other depending on the researcher’s interest and understanding (Herman *et al.* 2012, De Fina & Georgakopoulou 2015). To sustain this assertion, I

undertake to establish some core elements of narrative theory, rhetorical narrative, and narratology with a view to position what is most suitable in the context of the Ham.

In order to accomplish this objective, the study seeks to ascertain the linguistic resources and the connotative import situated in the texts of songs of the Ham carefully chosen to evaluate their inferences and meanings to the society in Chapters Three - Six. Primarily, narrative theory, as a concept, is considered as constructed practices, actions or perceptions interpreted as goal focused on communication or an experience which is multidimensional, and act, rather than an object, situated and contextualised (Herman 2009, Herman *et al.* 2012). In view that most texts of Ham songs in contemporary time attempt to reconstruct an identity for a people, almost silenced by the dominant cultural groups in Nigeria, in which Hausa²⁷ is the lingua franca in north of Nigeria, the study privileges ‘small stories’ narrative theory (Bamberg 2006 Georgakopoulou 2006b) to examine how the “narratives” in Ham songs perhaps could attribute identity and the positions the singers assume in generating this outlook for the community. Building on the preceding, the chapter will elucidate on the choice of the theoretical frameworks which support the analysis of the discourses shaped in the texts of the songs of the Ham by engaging a multi-perspective linguistic theoretical approach which links the analyses of the narrative (Bamberg & Georgakopoulou 2008), genre (Martin & Rose 2008) in relation to appraisal (White 1998, 2009b, 2011)

This triadic multidimensional perspective is suitable to assess in what way language is utilised to express and negotiate ideological positions in human interface among the Ham (White 2009b: 2). Linked to the above Brockmeier and Carbaugh’s (2001) opinion about the association between the notion of identity and narrative. The writers contend that when memory and identity are incorporated with matters of language, discourse, and narration, such could bridge the gap between the study of human identity, narrative, and discourse analysis. Since this is a linguistic study, I find this aspect relevant to elucidate the dissertation which is centred on narrative, identity, language, and discourse. Given Bakhtin’s outlook (1981: 37) that “all existing clothes are always too tight,” the idea that human society lives constantly re-creating itself as affirmed by Bauman (1986), demonstrates how societies relentlessly create stories to fashion itself, which concretises the claim this study makes about songs been an avenue for [re]construction of the Ham identity.

²⁷ <http://aboutworldlanguages.com/hausa> puts the estimate of Hausa speakers as first language at 24 million while as a second or third language at 15 million across a broad band of countries of West Africa.

To this end, I explore the expression ‘identity construct’, in this study, to denote a notion or perception, which is ‘produced, fashioned out or shaped’ by an individual or a group of people, susceptible to different interpretations (Winter & Reed 2015: 1-3). In view of that, a ‘construct’ rests on the perception of ourselves in relation to the world. In essence, identity construct offers a viewpoint from which people make sense of everyday life and, from this, create meaning for their existence. This fact concedes that identity construct could be subjective and not a principle (Winter & Reed 2015: 1- 3), as it results from a particular experience(s) which affects our view of the world (Butler 2009: 37- 38). Writing about international law and justice, Focarelli articulates a similar concern which indicates that social construct, which is at the core of my concern, represents a collective belief often rooted in a mythic thinking of commonality by any given group (2012: 34-35).

Next, I return to undertake to establish the import of the term ‘narrative’ within the context of this study. Popova (2016), who writes on the theory of narrativity, underlines that people in society tell stories (narrative) because, through them, the meaning of being shapes the worth of existence. Some researchers consider spoken discourse, written text, or pictorial as narrative (Holstein & Gubrium 2012, Schiffrin, Tannen & Hamilton 2008: 521). These narratives, it could be argued, are events-related which often appear in the form of exemplum, observations, and recount stories comprising an upsetting of the episode that is appraised, yet, separate from the main stories since what compounds the events in the account attains a resolution while the narrative returns to stability (Martin & Rose 2008: 67). Besides, relating this approach to Ham songs, almost all songs in the collection, not only possess the above features but are derived by means of intertextuality. In this regards, Jones writes that intertextuality combines recognised narratives of the exemplum, with a moralising or instructive story, approval, and a confession, with the principal objective, it seems, to afford the teller to legitimise the story by assigning multiple of didactic positions (Jones 2015: 317)

Succeeding the above is the belief in sociolinguistics that social identity could be interpreted from the linguistic choices members of society make and this relates to the position I seek to establish in the analysis of texts of songs of the Ham. To this end, the study interprets how language and context are engaged in engendering kinship in the society of focus. To investigate the role of narrative, therefore, in the construction of the self (Frank 2010; Thornborrow & Coates 2005; Czarniawska & Gagliardi 2003), I explore narrative perspective. This choice is because it provides prospects to appraise how people employ stories in everyday situations to create (and perpetuate) a sense of who they are (Bamberg & Georgakopoulou 2008: 2, Bamberg 2006, Georgakopoulou 2006b). It is even

more so that formation of identity and belonging is the subject-matter of this dissertation (Bamberg 2007).

2.3.1. Small and Big Stories

That the Ham is a sociocultural group on the edge, unlike the dominant groups in Nigeria, such as the Hausa,²⁸ ‘small stories’ perspective conceptualises the narrative of the Ham as ‘under-represented stories’ which are often missed out by analysts who often envisage ‘grand narrative’ as ‘fully developed’ or ‘big stories’ (Georgakopoulou 2006b, Hymes 1996) commonly from dominant cultures. Thus, I utilise ‘small stories’ narrative theory to state that Ham people essentially employ stories in everyday, ordinary conditions to create (and preserve) a sense of who they are (Bamberg & Georgakopoulou 2008: 2). However, this is not to dismiss that Ham songs do not possess the feature of ‘grand narratives.’ Given Bamberg and Georgakopoulou’s (2008) claim that ‘big stories’ recognise the display of unique skills in tales that signify and re-enact the world and the order of events which typify worldviews and identities. To this end, researchers (Lyotard 1984, Hymes 1996, Georgakopoulou 2006b: 123, Herman, Manfred & Marie-Laure 2010) take on the term ‘grand narratives’ to locate the wealth of the rhetorical resources in a story and the events the tale embodies picturing these as appealing for the indication of identity.

Bamberg and Georgakopoulou (2008) assert that the inquiry of big story observes language and stories as signifying and replicating the world and the sequences of events. As a result, grand narratives survey such stories as representations of world and identities. To this end, researchers (Lyotard 1984, Hymes 1996) engage the term ‘grand narratives’ to locate the linguistic configuration embedded in a story and/or at best to contemplate it as an aesthetic for the proof of identity in the study of narrative. Since the level of a storyline is what makes a grand narrative, then among the Ham, there are well-developed ‘big stories’ with the exceptional narrative at the centre of these with an extraordinary degree of metaphorical expressions. As the conception of metanarratives or grand narratives, function in association to other stories or wholly the narratives found in a culture (Herman, Manfred, & Marie-Laure 2010: 516-517), a number of Ham songs, in the corpus, finely honed

²⁸ Ethnologue classification and information estimates Hausa speakers as first language at 24 million, while as second or third language at 15 million across a broad band of countries of West Africa. The Ham fall into the latter category. Hausa Language from World Languages. Retrieved on 10th August, 2016 from <http://aboutworldlanguages.com/hausa>.

manifestly, are ‘big stories’ analogous to the paradigms found elsewhere in the world (Georgakopoulou 2006, Freeman 2007, 2011, Bamberg & Georgakopoulou 2008).

My view is contingent on the presence of an outstanding narrative at the core of a story exemplified by remarkable linguistic figuration. From the idea that a ‘big story’ comprises the conception of the ‘real’ and the ‘true’ with an ‘existential power’ (Freeman 2007:155-163), my main goal, after this, is to establish accounts in Ham songs exemplary of ‘grand narratives.’ Exemplars of time-honoured tales, familiar to record members of the society in my corpus include: “Bat We Nanggwang” (“Dare the Leopard’s Cub,” Song 1), “O Di Re” (“A Day of Reckoning,” Song 10), “Gom Ngywaazi” (“Song of a Co-Wife,” Song 52), “O Nang” (“Celebration of Birth,” Song 54), “We Dzo” (He/She-Goat,” Song 55), “Hyeky Ceb Bi” (“My Offspring,” Song 59), “Mi Neny Mi,” (“I opt Out”, Song 60), and “Mi Kpeny Ndā?” (“What Wrong Have I Done You,” Song 62). The significance of the above-named songs in the cultural life of the society prior to their adoption and publication on CDs could be gleaned from their linguistic properties. More so, the songs are exemplars of the view this study assumes about Ham songs compelling an accent to culture and, hence, a site which appeals for some in-depth examination.

Besides, there is the ‘smallness of talk,’ flashes of accounts which locate people and the events (Bamberg & Georgakopoulou 2008), prevalent in the Ham society. On the whole, the focus is on the narratives which offer the vantage point of identity analysis (Georgakopoulou 2006, Freeman 2007, Bamberg 2011b) as burgeoning angles of identity and the sense of self-all-together (Bamberg 2012: 205). The applicability of narratives or stories to the study of Ham songs, I argue, aligns with the understanding that Ham songs are sites which embody ‘self-disclosure’. The stories, as narrative practice, become a frame to navigate identity (Bamberg 2012: 207) since the ‘stories’ in the song’s profile an identity for the society. Succeeding this standpoint, as understood in sociolinguistics, collective identity might be implicit in the linguistic choices members of culture make in their discourses which convey the notion I seek to establish in the investigation of texts of songs of the Ham. To this end, I undertake to discover in what way the context of language use is engaged to maintain affinity among the Ham.

Linked to the previous, I survey the role of narrative in the production of the self (Frank 2010; Thornborrow & Coates 2005; Czarniawska & Gagliardi 2003), where ‘small stories’, alongside ‘big stories’ narrative angles are employed. The basis is that they suggest an awareness how people take on stories in typical situations to construct (and perpetuate) a sense of who they are (Bamberg & Georgakopoulou 2008:2; Bamberg 2006, Georgakopoulou 2006b). More so, the formation of identity

and belonging is the substance of this dissertation (Bamberg 2007). Thus, the foregoing angles of reasoning support why I adopt narrative by Lyotard (1984), Georgakopoulou (2007), Freeman (2007), Bamberg (2011a) about ‘small voices in history’ in Guha’s (1996). This view is also consistent with the notion of narrative which Ndebele (2006) calls the concept of ‘the rediscovery of the ordinary.’

2.3.2. Narrative as Social Discourse

In a broad sense, the narrative is regarded as a social discourse (Bamberg, De Fina, & Schiffrin 2007, Thornborrow & Coates 2005), and a story deserving analysis (Georgakopoulou 2006b; 2005, Bamberg 2012). To this end, the narrative becomes a conduit serving the purpose of identity (Bamberg 2008), the process of interpreting self (Holler & Klepper 2013). The shared views by some scholars nowadays are that a narrative is a toolkit to interpret the identity of a person, society, or groups of persons. Moreover, functions as a medium for the construction or analysis of the way people want to be understood (Holler & Klepper 2013, Herman 2009, Czarniawska & Gagliardi 2003, Bamberg 2006, and Meehan 2004). To rhetorical theorists, a narrative is principally an act or an event with a multidimensional communicative function from teller to audience (Herman, Phelan, Rabinowitz, Richardson, & Warhol 2012).

The concern here, it seems, lies in elements such as character, setting, plot and structure, shaped to create affective, ethical and aesthetics configuration and how these contribute to the realisation of the thematic meanings. In this light, the study pays close attention to what is called ‘interpretive narrative’ and adopts a ‘posteriori’ (situated after) instead of a ‘priori’ (before) the act. Hence aims to grasp what the narrative entails, the mode explored and offered a complex and multiplicity of narrative acts (ibid 2012: 2). What is worth noting is that ‘posteriori’ indicates a philosophical understanding of judgement and argument (interpretative, ethical, and aesthetic) (Herman, Phelan, Rabinowitz, Richardson, & Warhol 2012: 2). This understanding depends on knowledge of the past for empirical evidence on the argument that telling of events takes place after their occurrence. Given that, the general principle of the interpretative narrative is the interest in how narratives aspire to attain multidimensional purposes, creating room for the flexibility of response as that narrative constitutes various acts.

Related to the preceding, scholars interested in rhetoric also investigate the ways in which figurative language and styles may augment narratives (Martens, Biebuyck, Elshout, & Muller 2013). One more approach to the narrative, with slightly a different emphasis from the one above, is referred to as narratology. Narratology is concerned with narrative texts, images, spectacles, events, and cultural

artefacts which “tell a story” (Bal 1985: 16). In this light, narrative texts are seen as agents telling stories through a particular medium, for instance, language, sound, building, or even a combination of all (Bal 1985: 5). The basic aspect in narratology research is the question of the authority of the author, as Foucault suggests that it is the reader who needs semantic understanding to interpret a text (Foucault 1976). This approach, however, does not completely negate the authorial voice but it does highlight what Bakhtin calls ‘diverse provenance’, and, in a Derridean fashion, the ambiguous meanings of any utterance (Bal 1985: 11) maintaining that it is not the narrator nor the author who creates meaning but the reader.

2.3.3. The Narrative Structure of Ham songs

Writing on the sociolinguistics of narrative as it relates to identity, performative acts, and culture, Labov (1972: 183) underlines what I consider as one of the fundamentals to the focus of this dissertation. The study affirms just how the narratives which emerge from the discourses of people in society are integral to social interaction. The key point to note, therefore, is the link between narrative, discourse, social context, and how these find articulation in the stories which frame cultural identity (Thornborrow & Coates 2005: 1-2). However, the question which begs for an answer is, what might be the essential features of a narrative or story? The organisation (storyline) of an account may not hold a single stock, the world over, but there are common grounds. Moreover, I take on that a conventional narrative of the Ham usually retains some connected semantic clauses, temporally and sequentially (Thornborrow & Coates 2005; Toolan 2012, Labov 2013: 5). For example, whatsoever the order of a story in a song is when the sequences change, the prospect is an entirely different tale (Labov 1972: 360, Gearkapoulou 2007: 184, Herman 2009: 8, Howald 2009).

Judging that the principal constituent of Ham narrative centres on the embeddedness of the story in a definite context and the instance of telling (Herman 2009: 6), a typical storyline of Ham songs would retain the components of an (i) abstract (orientation), (ii) complication of activities or events, (iii) evaluation of the tale told, (iv) the resolution of the complications raised by the story, and (v) the conclusion or coda (Thornborrow & Coates 2005: 4, Martin & Rose 2008: 67, Labov 2013: 5), Popova 2015: 1-4). By way of a recap, the abstract, I situate it with the orientation, declares the tale and habitually comes at the opening of a story. The orientation denotes the contextual proof of the where who, and when the account locates. Ensuing are the complications or climax of the actions which lead to the resolve. Here, the bottom line of the story unveils and gives the room for the appraisal, often an implicit hint on the subject of the tale. Then, it lets the constituent subject embedded in the story to appear in conclusion with an ending observation linked to the one in the

opening (Quasthoff & Becker 2004, Thornborrow & Coates 2005, Thornborrow & Coates 2005, Popova 2015, De Fina & Georgakapoulou 2015).

2.4. Theoretical Framework of Genre

The genre is one of those terms in linguistics, literature, narrative theory, rhetorical criticism, discourse analysis, and the like, which defies simple definition as there are varieties of theoretical perspectives depending on the field of study. Mauranen (1998: 1) resonates this notion pointing out that to speak of the category of texts is not only in genre theory but in an expanding arena of corpus studies. However, what is a seemingly a common feature, from whatever position one approaches the schematic organisation of genre, it is the organisation of language aimed at achieving specific goals (Norton & Christie 1999, Bhatia 2004, Martin & Rose 2008). The significant point, therefore, is that the overarching objective of genre theory focuses on how the understanding of genre could justify the manner scholars encounter, interpret, respond to, and appropriate certain kinds of texts (Miller 1984: 151). For now, a working definition would underline the genre as recognisable communicative events with repetitive patterns of basic structures of text or spoken discourses, assembled and understood communally (Miller 1984: 152, Swales 1990, Feez & Joyce 1998, Martin & Rose 2008).

In a study on professional practices, which is outwardly different but related to my concern, Bhatia (2004, 2008) departs from earlier studies which dwelled more on the exactitude and singularity of a discrete genre. The work's appeal for a reconceptualization of a more nuanced, hybrid and multidimensional genre interpretation with 'socio-cognitive perspective' as a notion, broadly embraces language as text, language as a genre, and language as social (or professional) practice (Bhatia 2004: xv). Bhatia (2004, 2008), like Swales (1990), Martin (1992), Feez & Joyce (1998). Martin & Rose (2008) uphold that genres have specific textual conventions often understood by members of the community they occur. These 'conventions' or 'patterns' recognisable in genres could be referred to as 'typology', 'category', 'kind' or theoretically as 'taxonomy', which are systematic criteria or standards employed to establish levels of nearness or proximity in a given organisation (Christie & Martin 1997: 14). More so, different scholars, in separate but related studies, have recognised, in agreement to the preceding, that familiarity with genre structure contributes to the appreciation of how discourses are organised and motivate interpretation of the text (Bhatia 2004, Swales 1990, Miller 1984: 152). Since this point indexes the ordering of generic structure of texts (lyrics in this case) based on a collection of identifiable forms affirmed by internal organisation of

the entire body of discourse, genre theory is explored in this research to categorise Ham song lyrics into conventionalized communicative acts.

By the same token, David Duff in a recent publication echoes the common perspective in the manner that genre is regarded. To Duff (2014: xiii), the genre is a repetitive kind or category of text in its structure, theme, and purpose. The appealing point about Duff's understanding of a genre is the delineation which resonates in this study and takes on genre theory to categorise non-written as well as written texts. The suggestion which needs underscoring is that the songs, to be analysed in this dissertation, were principally transmitted through the spoken medium before the researcher transcribed them into texts hence the conformity to the view of the 'unwritten text.' Apparently, the pre-eminent perception of schools of thought with regards to genre theory is that genre has nowadays come to be associated with linguistic qualities of texts not only the written (Duff 2014: xiii, Halliday 1976, Halliday, Matthiessen, & Matthiessen 2014). Above all, the affinity of genre theory to this dissertation lies in the notion that understanding generic structure comes through a multidimensional discourse. Moreover, the communicative purpose of genre offers the appreciation of how texts of songs respond to the sociocultural worldview of the Ham (see Miller 1984: 1, Swales 1990, Chandler 1997: 1, Mauranen 1998: 1, Feez & Joyce 1998, Martin & Rose 2008).

To this effect, the dissertation embraces the interpretation of genre as language practice in a conventionalized and established setting (Bhatia 2004: 22, Bhatia 2008), staged implied social practices (Martin, Christie, & Rothery 1987, Martin 1992), systematic pattern of inferences which authenticate shared practices of a given culture (Martin & Rose 2008: 6), and recognizes that certain kinds of texts are often adapted to realize definite objectives (Norton & Christie, 1999: 670). These perspectives, I argue, privilege the understanding of how Ham song texts sought to communicate social practices within a sociocultural group's vision of the world. However, my observation indicated there is hardly any distinct genre but varied and hybridised forms in Ham songs. Recurrently, the lead story (or core), which is the central concern of the song, relies on strands of social incidences of daily lives linked to the Ham public, mirrored as 'satellite stories,' conveying multiple standpoints about the central body for various effects. These positions are realisable through the evaluation of varied sociocultural experiences of the Ham connected to the shared concerns of humanity in general.

The above leads us to the next point. Drawing inspiration from Martin (1985: 250) that a genre designates how acts become actualised, Askehave and Swales affirm that the emergence of the "new" genre, from the 1980s, is responsible for influencing the widely held view that a genre is goal-oriented or purposive (2001: 195). This outlook correlates with Miller's (1984) assertion that a genre,

linguistically, should be focused not merely on the manner of discourse but attention must be given to the action utilised to accomplish its social objective. It is decades, well along, but this inkling resonates in the manner Stukker, Spooren and Steen (in press, July 2016) observe a genre as a conventional approach of enacting communicative acts using language. Likewise, Mauranen (1998: 303) reasons that the genre is not exclusively a theoretical method, but a reflection of an ever-changing sphere of the study of a diverse field is an opinion which this dissertation espouses

Noticeably, from the above, it ought to be apparent by now that the meaning of a genre remains elusive and problematic to pigeonhole, but then it is fascinating how the notion of the genre continues to generate the curiosity of scholars for its various interpretations. One of the versions is found in Stukker, Spooren and Steen (in Press). This book, unlike other linguistic works, does not hesitate to link genre with the traditional belief obtained in the field of literary studies (See Coe & Freadman 1998:41, Tardy & Swales 2014: 165- 166). In the former, it lists prose, poetry, songs, films, news, speeches, talks, classroom discussions, emails, and chats, just to mention but the main ones, as genres (See Cohen 1986: 87). Besides, highlighting several genre-related disciplines, what is observable in the study, is a perspective which suggests a strip contour of relations between genres in the arts and rhetoric as far as antiquity, irrespective of the variety of outlooks.

While the notion, genre, in current usage connotes a category of text, in other studies, it simply was 'text type' and 'register' (Mauranen 1998: 303, Adedeji 2012: 411). The point closely linked to the focus of this study is the recognition that genres are often convoluted, composite and, hence, challenging to categorise, especially when viewed from a multiplicity of approaches. Even so, what a lot of researchers are agreed upon is that genres are content-oriented awareness, in particular, from the angle of their communicative, social features (Stukker, Spooren & Steen, in press). Therefore, genre theory as engaged, in this dissertation, explores the relationship between text and context and to identify what elements of the lyrics of Ham songs shape the pattern the story in the songs take (Martin & Rose 2008, Hyland & Paltridge 2013: 55-56). Although on the whole, a genre relates to discourse analysis and narrative or stories, the fundamental element of the genre is the internal affiliation between language and social environment (Christie & Martin 1997). It is, nonetheless, testing, as I have earlier noted, to reserve precinct lines for any specific generic structure within strings of Ham songs, hence, the need to recognise the hybrid and dynamic nature of genres.

2.4.1. Hybridity of Genres in Ham songs

Relating to the familiarity with the formulation of a text, a genre is often complex since its form is predicated upon the interactive engagements which necessitate it. To this end, the dynamism of a genre arises from the reactions of performers to the recurring positions which aid in stabilising experience and contributing to coherence and meaning (Mauranen (1998: 1, Bhatia 2008b, Higgins 2014). What is more, genre, as it relates to context, depends on the knowledge of the attributive meanings embedded in the communicative act, in this case of Ham songs. Connected to this is the duality or multimodality, or hybridity of the cultural and the modern (Akinmande 2014, Lacoste, Leimgruber & Breyer 2014: 269). In some instances, genres could generally be explored to understand a specific community's conventions of norms, beliefs, and social environment (Bateman 2008: 1-3, Bhatia 2008a: 162). The sense of multimodality, here, may be engaged, in a specific context, to refer to what Bhatia (2008a: 162) calls 'text-external resources' from the viewpoint of language.

Linked to this is the notion of 'professional practice' as a genre, although this dissertation focuses on the oral discourse of a cultural group. Even with this disparity, I find the proposition for an integrated outlook of genres and the appeal for a 'more comprehensive', interdiscursive, multifaceted, and multidimensional genre (Bhatia 2008a: 161- 162). Bhatia's view is a proper angle and pertinent to reflect about hybridity of genres in my analysis of Ham songs as an alternative to seeking to establish any distinctive genre as there is scarcely any. As prevailing in songs of the Ham, to comprehend a hybridity of genres, one of the ways is to examine the level of coherence between the diverse themes integral in a single text to be able to grasp in what way the texts weave into one. What is necessary here is the knowledge of the configuration of spoken discourse in the reflection of how a resolution manifests and how these "conclusions" might correlate with the communicative complexities significant in the songs.

As I will make evident in the analysis (Chapters Three – Six), most of the songs in this dissertation, do not belong exclusively to some clear outlines of the genre, perhaps as they are reeled from human memory and not read from any 'written' document. A case in point is while a song may be a recount of history or a personal life story, it could employ the use of observation, a comment, or combine it with an instructional genre, then return to its initial configuration. This features in Ham songs, without a doubt, suits the description of the hybridity of genres. However, the term, hybridity, it is argued, has been utilised in many spheres hence is fraught with the problem of concise meaning (Miller & Bayley 2016: 1-2). For instance, Martin and White (2005) explore hybridity to refer to 'appreciation

and evaluation'. From a different angle, the view of a hybrid to the racialists comes along with a hostile assessment. Even in linguistics, the idea of hybridity was originally complex and seen as absurd (Miller & Bayley 2016: 1).

Nonetheless, from whatever approach one approaches hybridity, a close analysis would reveal the perception has always been associated with a 'multiple and mixed mode of affairs' (Hyland & Paltridge 2013: 55). For this reason, my view is that as genres are communally situated, intertextual, they often manifest the forces at work in society. Now, because society is hardly in sequence, as a lot could occur at a time, the rationale for a 'distinctive genre' becomes nearly a utopia, difficult to be realised (Kapchan & Strong 1999). I advance this notion from my practical knowledge of Ham songs and the manner in which their communicative acts get conveyed. Take for example the definition of the word 'hybrid' in *Webster's New Collegiate Dictionary*. Here, a hybrid is considered as any person whose conception is engendered by the coming together of two people from different cultures or backgrounds. Aside from its ambiguity, what comes close to my focus is the conception that whatever has a complex derivation or composition is reflected as a hybrid.

As I have demonstrated above, Hyland and Paltridge (2013) and Miller and Bayley (2016) all in general echo that a hybrid genre is a merger of more than one, hence, complex. From this point, I turn my attention to making evident how social actions exemplified in Ham songs overlap within a particular song. This reasoning is linked to the conception of 'subcategories' of the genre in a 'single move' as well as the consideration of the manner of its complex patterns (Hyland & Paltridge 2013:55-57). For a case in point, Song 2 of the corpus (See Appendix) opens in the prologue with what could be described as a 'genre of comment', where the singer remarks that the listeners must not let discontent burden them. However, after four lines of the prologue, stanza 1 ushers in a recount, observation, and then return to a general comment, all in one. This action aims at legitimising (Martin & Rose 2008: 6) the objective the songster seeks to achieve, and that is instructing the Ham audience to be wary of the dangers of being worried about social conditions that they might not be able to alter on their own. The justification for the fusion of these genres, all at once in the song, as I have briefly illustrated above, is encapsulated in Bakhtin's seminal work on the genre.

Identifying that genre is shaped or designed to suit an appropriate context, Bakhtin (1986) stresses the heterogeneity of the spoken genre. He talks about the wealth and diversity of the spoken genre as illimitable because of the potentials of human actions which are inexhaustible where every scope comprises a gamut of genres so distinguishing thereby leading to a complexity of genres (Bakhtin 1986: 61). Linked to this is the understanding of narrative as a powerful tool for positioning and this

evokes the concept of generic text thus supports that the ‘verbal text’ manifestly coalesces as it unfolds in a multifaceted manner (Hyland & Paltridge 2013: 67). As the oral performer, of the Ham, needs to be mindful of the past, the present, and the future, all fused as intertwined, with an ingenuity to extemporise on current reality to be perceived as relevant, such would bank on diverse forms of related discourses, altogether, which makes it knotty equating Ham songs with a typical commonly recognisable genre. To this end, only a generic, heterogeneous, multi-dimensional, what I refer here as a hybrid genre, is most suited for my description. Hasan (2000) had noted this unease in the past where she talked about the dynamic nature, the unfolding, and spontaneity of spoken communicative events. But, this is not to say that the viewpoint of a hybrid genre is not applicable to the printed text.

Although I navigate this study from SFL orientation, what needs to be kept in mind is that the songs this study is dedicated to occur primarily in the oral domain. To prove this reality is not limited to the Ham of Nigeria, I engage the works of some scholars who have studied the nature of genre in oral societies to validate my point. In this direction, Ben-Amos (1969), Cohen (1986), Kotthoff (1995), Furniss (2004), and González Ledesma, De la Madrid, Alcántara Plá, De la Torre, and Moreno-Sandoval (2004), just to name a few, all highlight the strain associated with fine-tuning what a genre actually connotes in an oral culture. Linked to Freedman’s suggestion that genres are formulated and honed in a different way to carry out specific kinds of work (2012: 549), Ben-Amos (1969) had expounded that in a culture where writing exists not, individuals who engage in poetry, songs, in this case, create their art in the manner tradition dictates. Entertainers at a Bosnian festival are the examples he offers to support this outlook. In this sort of setting, manifestly, the phraseology, metres, or the form [genre in this study] of a song or any verbalised art are not exclusively at the mercy of the creations of the performers but contingent on what members of the society understand. This role of the setting in attributing significance is so because context and the event mediate whatsoever choices to be made, a situation which applies to Ham songs.

The above point highlights that scholars ought to be guarded when considering the oral tradition of any society working from the ‘outside’ to designate its genres utilising existing episteme exterior to the domain of the culture in view since an accurate indication of genre hardly has a corresponding perception in the source language and culture. As I have shown in subsection 1.6.1, Ham songs, by tradition are classified into two categories; according to their purposes and wordings. Some of these forms include historical, religious, men’s songs, women’s songs, communally centred songs, and dirges or lament. That language mirrors social communicative acts indicates that genres equally convey the values and beliefs of the society they are engaged (Hyland & Paltridge 2013: 60). Tardy’s

‘Genre Analysis’ in Hyland and Paltridge (2013) seems to be focused on this perspective of the genre, which essentially resonates with the understanding of the category of songs in the culture of the Ham of Nigeria. Tardy (2013: 54) records that genres exemplify forms of dialogues and the formulae often derive by way of reactions to certain demand in society, and then they come to be normalised. In this way, what becomes a genre is often familiar to the members of a social group, like the Ham in this instance. Since this is the case, recognised genres signify socially perceptible forms with their disparity been merely at the level of socio-rhetorical situatedness. So, the ‘new notions’ of the genre Freedman (2012: 545) states transmit how dynamic the patterning of human practice is (Devitt 1993: 573).

While the literature on the genre is, for the most part, about ‘written’ or ‘spoken’ discourse or ‘interviews’, Swales (1990) captures the central focus of this dissertation. The appeal to poetry, in this case, songs, with their specialised purpose to generate ‘oral pleasure’ (Swales 1990: 47) connects to this study. The stimulating part about songs is that, apart from generally categorising them by the kind of music they communicate, Jazz, R and B, Country or Pop Music. I am of the opinion, just as Swales cited above is, Ham songs possess peculiar characteristics which make them defy simple taxonomy typical of other kinds of communicative purposes of discourse. Apart from the correlation in the text, context and social environment (Freedman 2012: 546, Tardy & Swales 2014, Hyland & Paltridge 2013: 54- 6, Devitt 2015), the classification of Ham songs would be best be a hybridization of genres (Miller & Bayley 2016).

2.4.2. Genre as Orbital Structure

Another aspect this study engages of establishing the generic structure of Ham songs is referred to as the ‘orbital structure’ (White 1998: 197; Christie & Martin 1997: 17). A generic orbital structure offers that the opening headline/lead story anchors the rest of the text with the latter acting to add specific meaning or understanding with the association to the entire orbital. Noticeable, the headline relies on these ‘sub-texts’ for a broader sense making of the concern at hand. The orbital structure employs such elements as elaboration, cause-and-effect, contextualization, and appraisal to achieve this effect (White 1998). I shall attempt to explicate this point further. The elaborating element of the orbital linked the notion of the hybridity of the genre (Miller & Bayley 2016), offers clarification which correlates to the subject that is obtainable in the headline with instances mostly as ‘case studies’ in the event of Ham songs. The cause – and –effects, as the name suggests, provides the grounds why the scenario occurs, and this commonly leads to the climax of the scheme of the story in the headline. Contextualization on the other hand, often situates the incidence being talked about within

sociocultural context delimited in the worldview of the community to fully understand the discourse or narrative offered to before moving on to appraise.

Evaluation, as it may be evident by now, underscores the kind of assessment or value judgment located within a situation in question bearing in mind that as a collective society, social relations define what is understood as valid, acceptable, the norm or otherwise among the Ham. The preceding, it seems, further supports the idea of genre as a sequence of choices (Martin & Rose 2008). Through the means of the particular usage of linguistic properties, a genre is utilised for the purpose of communicating shared perception (Bhatia 2004) as social contexts are made up of patterns of language forms comprising register and genres (Martin 1997: 4-6). From this premise, I move to another viewpoint I consider a succinct way of defining the genre as *what* is sayable with *when* and *how* it is reported or determined (Swales 1990: 88). The evidence that genre is situated contextualised, or embedded exercise set up for the realisation of a group's goal, and transmits shared properties of the discourse of a community, in this case, the Ham sociocultural group, links to narrative theory, discourse analysis, and appraisal theory fundamental to this study. The implication of this angle, then, is whatever approach is explored in this study connects to the idea that narrative, stories, identity, and discourses are always deliberate and purposeful activities, which are engaged either in constructing, organizing, critique, sanction or comment on social realities of the Ham society in relation to the larger world (see Norton & Christie 1999: 670, Martin & Rose 2008: 6)

2.4.3. Classification of Ham songs

Songs are often classified into genres on the continent of Africa and elsewhere based on form, content, their cultural contexts, and function (Sow & Angell 1993, Finnegan 2012, Musiyiwa 2013). While generic classifications are often problematic as the narrative engaged, the definition is not only based on the way they are told but by the forms of languages and the patterns inherited from traditions (Kerby 1991: 6). Building on this, illustrating from typologies offered in Finnegan (2012), Coote (1992), and Mvula (1986), Ham songs could broadly fall into two broad categories: (i) men's songs, and (ii) women's songs. These classes are so, perhaps, since songs in Africa and elsewhere mostly have functional roles, hence, are unlikely to realise their full meaning when they are removed from their social context or purpose (Mvula 1986: 266). From this approach, Ham male songs relate to initiation ritual, work, occupation, war, praise and protest, and songs for pleasure, whereas women's songs, among others, relate to dirges/lament, bridal/marriage, pleasure and celebration, work, lullaby, protest, and mockery/insult.

The preceding culturally derived organisation, however, does not preclude the notion of looking at the content of Ham songs within the purview of the genre as repeated sequences of significant interconnected communicative patterns (Miller 1984: 152, Bhatia 2004: 24, Martin & Rose 2008: 6). To navigate genre as human acts from Miller's (1994) and as staged and goal-oriented (Christie & Martin 1997), it is observable, at least at this point, to taxonomize the dominant 'distinguishing text types' in Ham songs. Even though there is hardly any 'distinct' genre, I have identified: (i) recount (historical and biographical accounts) – as well as the exemplum, (ii) observation/comment (about life, both past and current realities), (iii) instructional/didactic (mostly lifted from cultural knowledge and biblical references), and (iv) a hybridity of genres, perhaps, the most explored in Ham songs (Feez & Joyce 1998: 3, Martin & Rose 2008: 6, Herman 2009: 74-79). It is applicable to emphasise, from the researcher's observed knowledge, that the taxonomy above as interrelated social processes (Christie & Martins 1997: 12), retain within their core sub-genres composite genera signifying that, after all, hybridization manifests in virtually all existing formulae in Ham songs (Herman 2009: 78-79).

2.5. Theoretical Framework of Appraisal

The term 'appraisal' stems from the verbal (action) expression 'appraise' which denotes 'examine', 'evaluate', 'judge', 'assess' 'figure out' or 'take account of'. Despite the seeming simplicity of what appraisal signifies, it is a conception with a strain to arrive at any concise satisfactory definition. However, what is incontestable is appraisal theory is often associated with the analysis of the language of attitude, arguability, and interpersonal meaning (Martin & White, White 2009a&b, Thompson & Alba-Juez 2014). By 'interpersonal meaning,' appraisal focuses on linguistic resources which a text or speaker expresses or conveys to illuminate ideological viewpoints in a string of discourse, and this point is essential to this dissertation (White 2009a: 1, Beangstrom & Adendorff 2013). Moreover, appraisal theory identifies the positions texts assume such as attitude, engagement, and graduation or scaling to explicate meaning, which connects to the question of social relations and context (Martin & White 2005: 210, O'Donnell 2014, Thompson & Alba-Juez 2014)

Attitude, in this case, refers to values which speakers employ to sanction or judge situations with implication to emotive or affective reactions while engagement is the speaker's construal of suggestions routed through a text (Read & Carroll 2012: 424- 425, Musiyiwa 2013: 25). An appraisal approach in this way advances that to approve or disapprove, from a multiplicity of ideas articulated in expressions, supports negotiating the interpersonal universe of conflicting related situations. The

other component of evaluation is graduation, a notion which brings to bear that there are varying degrees which speakers appraise or graduate (i.e. elevate or lessen) owing to the impact of a given circumstance on the interpersonal through the authority of utterance where such either sharpens or blurs linguistic arrangement (Martin & White 2005:135, White 2009a, Read & Carroll 2012: 423). With this in mind, the study supports the perception that appraisal theory forms the basis for the assessment of language and social role of language and privileges the interpretation of rhetorical potentials of texts by exploring the ways they are shaped not only to convince but also to influence (White 2009a: 7, Hommerberg 2011: 69).

The significance of appraisal theoretical approach to this research, to put it differently from above, is to layout, evaluate, and determine the extent to which Ham songsters explore sociocultural ideological positions to task or persuade their target addressees based on the norms and beliefs of the Ham about the world and the manner life should be (White 2000, Martin & White 2005). However, since this dissertation centres on Hyam language rather than English, I do not assume that Hyam makes same appraisal choices as English.²⁹ Even though my view is premised on the fact that, so far, there is a limited study of appraisal based on songs, especially from a spoken culture, like the Ham, another point is that languages vary from each other to a great extent (Dąbrowska 2015). Moreover, there are different existent universals of grammar. Therefore, the needed cross-linguistic idea that needs expounding upon in my work is diversity and not universality. In addition to this, Thompson and Alba-Juez' (2014: 7) point that "evaluation has many phases" lends credence to the objective to focus primarily on some constituents deemed to relate more to Hyam rather than assume an idealistic sameness of linguistic resources. As a result, the study seeks to concentrate on selected sets of appraisal features such as the components White (2008: 255) classifies as solidarity, bonding, and affiliation which benefit the negotiation of group cohesion.

In precise terms, it is at the level of meaning-making context dependent that appraisal theory distinguishes itself as it offers in-depth insight into the essentials of the language of evaluation of attitude and reaction which apparently situates a text's stance for interactive connections (Martin & White 2005, White 2009a&b). That appraisal theory primarily focuses on linguistic properties which texts/speakers engage in conveying, designating, or adopting towards the matter they venture or point

²⁹ Dr Monika Bednarek, in an exchange of emails with me in the year 2014, had raised the point of possible disparities between the appraisal choices of Hyam, a yet to be fully described language, with English. I am thankful to Dr Bednarek for her insightful input.

to the people they address is a growing outlook in the study of linguistics (Martin & White, 2005: 1, White 2009a: 1). I negotiate a proposition that Ham song texts are linguistically and culturally loaded with evaluative imports than ordinary conversation, but I rather embrace the components of appraisal which speak directly to the culture of study. The basis for this assumption is the postulation that the expression of certain values is the most dominant feature of language (Thompson & Alba-Juez 2014: 4- 5), and songs are considered well-thought-out culture base artistic creations with potentials to prompt multidimensional connotations of meaning (Turpin & Stebbins 2010: 1).

On the whole, it is the evaluative essentials of appraisal which offers a predominant view for the analysis of meanings, discourses, and the loci texts adopt bearing the social function of language in society (Halliday 1971: 330). The reflection at this point is that language signifies the world of experience referred to as the 'ideational' while the social functions and interactions arrangement is considered 'the interpersonal' with social roles and identities where a text becomes comprehensible, internally organised, and relates to the context the communication is located (Halliday 1994 cited in White 2009a: 2; White 2008: 567). Though Ham songs essentially are spoken art or 'vocalised discourse' (Sow & Angell 1993), their publication on CDs makes them a sort of mass mediated site, which relates to the concern for experience (ideational) while the virtual interactions between singer and the actual audience (the interpersonal) as well as keeps enduring texts since they are published on CDs thereby transmit the idea of spoken and written forms of meanings advanced by Halliday (1994, 2014). The manner the communication takes place situates the rapport, commonality, and connectedness with which speakers and audience choose appropriate linguistic properties to contest or influence the audience to comply or agree with their view (White 2008: 568-569). While appraisal theory notably is linked to many facets in the study of the function of language in society, the interpersonal purpose of language further effectuates solidarity, contact, bonding, or affiliation through social interaction thus gains prominence in this research (White 2008: 567). The point that relational communication is always an on-going exercise, a continual but vigorous movement of giving and take situation, linguistically realised as discourse, (Weber 2008: 1), is central to the foremost concern of this study.

In addition, the suitability of appraisal framework to assess the enormous expressions or opinions construed in Ham song texts supports or disapproves sociocultural practices which manifest identity through linguistic resources as a process of construction of meaning (Bednarek & Martin 2010: 1 & 25). Though, it suffices to note that considerable work carried out on appraisal theory focuses on 'written texts' or at best dialogues, the analysis of songs has prospects (Musiyiwa 2013). Even so, I

believe this research relates to ‘mass media communicative text’ (spoken to written). Ham songs published on CDs become mass-mediated text category as Ham performers’ bond of solidarity and affiliation with their audience is virtual (through the published CDs though they often meet during LIVE concerts), which is an added part of mass media (White 2008: 569, Holstein & Gubrium 2012: 40). Aside, there is an idea that affiliation accounts for collective identity conveyed through text (spoken or written) where social process offers to understand how humour relates to attitudinal meaning noting that people work in constant negotiated social network of shared identity (Knight 2010: 35). More so solidarity/affiliation about interpersonal modes of meaning making within appraisal framework looks at the manner speakers praise or condemn, approve, or disapprove, applaud or criticise, emphasise or indicate dissimilarity (White 2008: 568).

Appraisal theory, the language of evaluation, expounded in Martin and White (2005) and White (1998, 2009, & 2011) is accordingly utilised to explicate the evaluative positions the speakers assume in their assessment of the behaviour of members of the Ham society (Martin & White 2005, Martin 2000). I argue that the corpus of Ham songs, at my disposal, reveal the viewpoint mentioned above in great measure as the singers’ approach further affirm the dialogic nature of verbal communication (Bakhtin 1982) because of the language they engage. To this end, all the approaches in this dissertation (narrative, genre, and appraisal) combined, offer a good ground for the examination of the expression of identity which exists in the texts of Ham songs. What is essential is that through these approaches, self-expression thins out while engaging with other voices from a multiplicity of viewpoints becomes the dominant mode of meaning making. This point leads to a kind of expectation of how the audience responds to the speaker due to the degree of cohesion, association, and affinity between them.

2.5.1. The Applicability of Appraisal to this Study

Even though appraisal theory notably is linked to many facets in the study of the function of language in society, the interpersonal purpose of language further accentuates solidarity, contact, bonding, or affiliation through social interaction or praising and blaming, applauding and disparaging which are central to this research (White 2008: 567). Since interactive communication is always a continuing act, a reiterated but dynamic undertaking linguistic understanding through dialogue is vital to the textual investigation in this study (Weber 2008: 1). The applicability of appraisal theory to assess the expressions construed in Ham song texts supports or disapproves sociocultural practices which manifest identity through linguistic resources as a process of construction of meaning (Bednarek & Martin 2010: 1 & 25). Despite the fact, much of the varied research on appraisal theory focuses

written texts, the concern of this research is ‘spoken texts’ conveyed as audio and video communicative texts.

Furthermore, solidarity and affiliation, about interpersonal modes of meaning making within appraisal framework, explores the manner speakers praise or blame, approve or disapprove, applaud or condemn, emphasise or indicate the difference (White 2008: 568, Martin 2011). Thus, affiliation accounts for collective identity through text where social process also reveals how, for instance, humour communicates attitudinal meaning as people work in continuous negotiated social network of shared identity (Knight, 2010: 35). I argue that the texts of Ham songs to be analysed in this dissertation reveal the viewpoint of blame/praise in a great measure, while the texts’ content and themes affirm the dialogic nature of verbal communication (Bakhtin 1982) with recurrent intertextuality (Jones 2015). For instance, intertextuality may be employed to contemporise a traditional or historical narrative by recounting the society’s past events in a manner that blurs the dividing line between the historical from the present. What is key, therefore, is that through appraisal, self-expression evaporates while the songsters employ other voices, from an array of perspectives as the general approach to the production of meaning on the base with a prospect for reaction from the audience to the narrator through social links.

2.6. Discourse Analysis/Critical Discourse

Early in this chapter, I drew attention to the understanding of social interaction as one of the characteristics employed in describing a group’s perception of itself (2.2.6). This thinking is a further indication that narrative and discourse are not only associated but are often positioned within a certain social background, in this case, that of the Ham people of Nigeria. Before I expound to what end this enquiry embraces discourse analysis investigation, it suffices to remark that the goal is to interpret and make linguistic sense of the Ham, from the corpus of texts of songs for this study, and to evaluate how language reveals the ambiguity of social construction in the society (See Potter 1997: 146).

Building on the above, while there are various kinds of discourses; from classroom, social, to political discourse, which makes discourse interdisciplinary, to us, in this context, the process of interpretation and evaluation (de Saussure, 2011) with emphasis on the link between language and the cultural context which produces it, is the core. Thus, at the heart of linguistic inquiry, therefore, the concern is often with patterns of language across texts and the social context it occurs (Paltridge 2006: 1). Whereas from a Foucauldian point of view, discourse is not only to ‘make sense of society’ but it

“arranges and naturalises the social world” (Alvesson & Kärreman 2011: 1 &127). Also, discourse accomplishes the ‘arrangement’ of the world in a certain manner which institutes social practices, as well as establishes that one of the common grounds to discourse is to interpret language, meaning, and context (Jaworski & Coupland 1999: xi).

That discourse, as a field of study, investigates the miniature of texts, examined in the context which produces it, the concern is with linguistic and sociolinguistic manifestations which validate why the corresponding elements which inform the choice of appraisal, genre, and narrative theories. The three, been significant concerns of contemporary times, especially in SFL, they engender the exploration of the manner Ham singers (speakers/texts) transmit the matter which is at the heart of their songs. The rationale for employing such a multi-perspective approach is contingent on the awareness that discourse analysis offers the tool to evaluate social interactions (Ali 2011: 2). Since the focus of discourse analysis commonly, as demonstrated so far, is the study of a specific text, Ham song texts in this case, which aspire, it seems, to give voice and reinforce a dying oral Ham culture under rapid impact of a changing world as a result of urbanization, fit into the category.

The previous assertion is made arising from the level of concern expressed about declining mutual interrelation among the Ham community from the narratives found in the texts for this study. On this premise, the view is that discourse analysis affords us a vantage locus for the evaluation of the Ham through their songs in respect of language, text, and meaning for the appreciation of their import and this complements the choice of appraisal theory. Bhatia’s *Worlds of Written Discourses* (2004: 3) is another study which offers some outline of what discourse is considered to be. In the book, the overall notion of discourse thinks of language use in an institutional, professional, or in a broader social context, which relates to my focus.

Although the writer’s major emphasis is on written language, the study, however, covers “both written as well-spoken forms” (Bhatia 2004: 3). Here, like most of the literature on the subject, the devotion is to view discourse beyond the sentence level as it often relates to language use in different social contexts, power relations, identities, and social struggle. The most dominant part of the book is the projection of discourse into three (3) stages; discourse as text, genre, and social practice. These steps could further be viewed as textualisation (which corresponds with the texts of Ham songs), organisation (genre theory considered in this study), and contextualization (the utilisation of appraisal theory to understand what the texts of Ham songs say and project (Bhatia 2004: 3). Aside from the above, the outlook of contextualization of discourse as “powerful tool for social control” to construct

identities, to propagate ideology, or to modify social processes or social relations (Bhatia, 2004: 11) correlates with the idea of this research. Linked to this is McIntosh and Strevens (1964), who wrote several decades before Bhatia (2004), noting that language variation as ‘register’ basically from a statistical point of view should be understood in the case of a particular text in a given persuasion.

The challenge with the study of discourse in this era was that much attention was paid to the description of the function of language from an external assessment with less concern given to how context is central to the understanding of the idiosyncrasies. Meanwhile, that contextualization³⁰, that is placing linguistic properties into a clear structure instead of discussing them as separate entities of language usage, is founded on plausible contexts, and meaningful. In this way, context benefits the understanding of the event of their production. What needs to be borne in mind is that discourse analysis relies on the effect of applicability within the theoretical foundation it is explored. The implication is that the fundamental value of discourse analysis in this way is to focus on how language, context, and interactions linked to the actual situation being analysed (Gee 2014: 117).

On the whole, my perception of discourse here focuses on particular communicative attributes of language. That is discourse as language-in-action, which indicates that investigating texts of Ham songs necessitates the consideration of both language and action which prompt the words employed (Hanks 1996, cited in Blommaert 2005: 1). By the same token, the study pays attention to the long tradition of looking at discourse in linguistic terms as multi-layered linguistic forms beyond a single sentence (a ‘text’) or as ‘language-in-use’. For instance, of language constructions explored by the Ham people –in ‘real language’ situation, for want of an exact expression (Brown & Yule 1983).

There is a slim doubt, from the concerns enunciated above, that discourse analysis sparks and enhances a growing perspective in contemporary linguistics to seek to understand what people say in society in a broader sense. Hence, I will be concerned about acts related view in the analysis of the texts in this study as I recognise ‘language-in-use’, what I call ‘narrative’ or ‘a story.’ The songs are an appropriate constituent to investigate since the application of language in the context of the Ham functions at levels, often, greater than the words spoken. This viewpoint, I am of the opinion, supports the notion of coherence and cohesion which occurs in the text proposed by Halliday and Hasan (1976) and by Bublitz (2011: 37-46). Linked to this are the affinity of meaning and form and the positioning of linguistic expressions in texts (spoken/written) fit to particular social contexts.

³⁰ <https://www.teachingenglish.org.uk/article/contextualisation> (Accessed, 8 June 2016)

2.7. The Conception of Identity in this Study

Although, in a sense, identity might suggest an object or a distinctive fixed core of a person, a place, or a group (Wetherell & Mohanty 2010: 4), in existing research fresh insights emerge on the thinking of the notion of the 'self'. This idea resonates in the link between the individual and the society they belong to (Haviland, Prins, Walrath, & McBride 2013: 414). From the above, what is observed is an implied view that identity signifies a distinctive feature that could render a person or a group of people unique from other society. The 'uniqueness' inferred here simply; it should be underlined to a great extent, relates to particularity but not contrast as individuals in a society share some universal experiences. To articulate the point advanced in this study, I explore the concept of identity in narrative analysis linked to the Ham people as a cultural group. Identity is comprehended as "a scope of social and interpersonal affiliations and social roles" (Vandenbos 2006: 312, Brewer & Roccas 2001, Hogg 2006, Sedikides & Brewer 2015).

Social identity, it is held, is based on an individual's sense of who they in relation to belonging to the group. Social categories, such as the Ham, the Hausa, Nigerian, Africans, men, and women, may well be thought to share similar features and essential characteristics which in turn offer an identity to the group as a whole. In Africa and elsewhere, group or ethnic, what this study refers to as the *sociocultural* identity, may be viewed from arrays of factors, but the core remains common descent, language affinity, shared the practice of ritual and societal customs (Blench 2013: 1, Santos & Umaña-Taylor 2015). This line of thought parallels with the views that the Ham group preserves 'shared personality' or 'common character' as expressed in the songs (Hayab 2016). A scrutiny of the preceding would reveal that there are often some opposing directions in identity studies which at times may lead to academic disquiet about the interpretation and meaning of 'identity.' That society is sometimes faced with concerns over the description and drawing boundaries for the concept call identity conveys that the sense of the term remains fluid so much so that identity research constitutes an arena of many theoretical and methodological intricacies with the continuously unsettled debate.

However, then the question is, is it possible to have it the other way round? The answer may be found in the fact linguistics and other related fields hold the view of identity as connected to language (Wa Thiong'o 1994: 14-16, Clark 2013, Botha 2015.). This previous is explainable since language manifests a person's or a group's identity as language is the medium through which self is recognised and the world. Allied to this is the point that language expresses culture. Hence, without a language, Fishman and García say, one may not speak of identity and culture (2010: 20-21, Botha 2015). In all,

the focus, in this study, on identity is linked to group membership, either attributed or asserted, through occasional but enduring connection (Wetherell & Mohanty 2010: 7-11).

From this purview, ‘designations and appearances’ (Garrigus 2010: 4), transform into inquiries of social categorisation and social cohesions often expressed through the feeling of exclusion, inclusion, opposition, or denigration, in this case, with reference to the people as the ‘Jaba’ instead of the Ham, their autonym (Kato 1975: 27). The identity of the Ham, as intricate as it may seem, is primarily linked to a sociocultural sense of belonging expressed by a minority group apprehensive of loss. This anxiety intensifies by the continuing influence of the dominant groups, like the Hausa, whose language and culture are gradually replacing Hyam and the tradition of the Ham (See, John 2015 & Salamone 2009: 113).

Building on this, Benwell and Stokoe (2006: 25) state that social identity contrasts with individual identity and depends on associating with a group where one acknowledges kinship, emotional affiliation, and affection, or a recognisable outlook to this sense of belonging (Bednarek & Martin 2010: 10). To this end, it could be said that the cultural identity of the Ham denotes they are a society whose sense of belonging is hereditary by shared or common ancestry. Another reason for acceptance which obtains, aside from genetics, at times is when persons who are not “born Ham” get assimilated eventually (James 1997: 30, Salamone 2009: 17- 9). Granted, even if, the previous definitions may not conceivably be exhaustive, they do, however, speak to group affinity or social construction normally expressed in Ham songs. In this regard, it is worthy to acknowledge that identity remains dynamic and changing (Bauman & Briggs, 1990), but rooted in the collective practices and discourse of a community (Fairclough 1989). Accordingly, De Fina, Schiffrin and Bamberg’s (2006) affirmation that identity is socially formed through widespread social practice and that the agency of individuals creates identity through discourse and narratives further validates societal awareness.

In a differing sense, Pierre Bourdieu, in a study, *Identity and Representation* (1991), offers one of the most potent reviews of the term identity which I find vital to the dialogue on identity. To him, identity, sociocultural identity, in this case, is a frame of conceptual representation, thought and consciousness, sometimes embodied in emblems aimed at influencing people’s minds towards the manifestation of self and community (Bourdieu 1991: 223). The implication of the preceding supports the interpretation of identity as a construct of social order archetypal of every living society and supports the claim this research makes about identity construct of the Ham presented in the songs to be analysed.

The notion ‘identity construct’ (Sluss & Ashforth 2007, Winter & Reed 2015: 1-3), as explored in this dissertation, signifies a conception that identity is usually ‘generated, shaped, or enacted’ by a person or a set of individuals. The above show how slippery is to define identity as it is inclined not to the same interpretation (Whelan 2016, Caldas-Coulthard & Iedema 2016). In this regard, a ‘construct’ is reliant on the opinion of self. In principle, identity construct suggests a perspective from which people generate a sense of ordinary life and, from this, make meaning for their being. This point acknowledges that identity construct might be biased as it is not a rule (Winter & Reed 2015: 1-3), as it emanates from a specific experience(s) which influence the interpretation of the world (Butler 2009: 37- 8). Focarelli, a transnational law and justice academic, enunciates a similar analysis which describes social construct, which is essential to my focus, as typically a collective belief often deep-rooted in a perceived notion of shared link by any given group (2012: 34- 5).

These ‘experiences’, which impact the vision of the world, as I have discussed in unit 1.1, originate from the position of the Ham as a minority group (Minority 2016) in Nigeria. This sense is noticeable in the lyrics of the songs, where the singers seem to seek to shape an identity for their community to make it visible. I conceive a minority group as a cultural, ethnic, or genealogically distinctive group in society that live together with others but is outranked by a more dominant one(s). The denotation of ‘minority’ (See subset 1.2.5 for details), anywhere in the world and this case, has one element which stands out, as explored in the humanities, and that is the problem of a low status which profits another group(s). However, minority status is not, in essence, parallel to population (Hutnik 1991, Greenfield & Cocking 2014: xiii). In some situations, one or more alleged minority groups could have a populace more than the size of the advantaged group.

As Barnes (2007) and Sklar (2015) reveal, the distress of the minority of the Middle Belt of Nigeria, the region the Ham are, heightened from the 1940s, ought to be understood as a quest for the assertion of self-worth, by the Non-Muslim northerners. These people groups have distinct cultures from the Hausa, whom they continuously feel dominated their affairs, prior and after the arrival of the British colonialist (Ochonu 2014). The clusters of people in the area are not simply connected culturally but also are linked by a shared recently acquired Christian identity (James 1998, Barnes 2007). As a result, to proclaim their uniqueness of history in a demonstration of their common languages and cultures, the people of Ham with their cognates, in the 1950s joined the Middle Belt Movement. At the same time, 'the Nerzit Group' was formed. The emblem and crest were a drawing of a hunter with a bow and arrow represent the traditional occupation of the people, which was hunting for wild animals (James 1997, Sklar 2015).

The preceding, perhaps, expounds on the origin of the themes of cultural disruptions and loss of traditional values and beliefs of the Ham. This reality relates to allied groups such as the Atyap, the Gwong, the Bazaar (Koro), the Bajju, the Oegworok, the Tiv, and the Idoma. Others are the Igala, the Okun, the Yagba, the Nupe, the Gbagyi, the Birom, the Kuteb, and all the groups in the Middle Belt (Ochonu 2014). Nowadays, there are songs published by songsters from this region, especially from the 1980s onwards, subjects which relate to the question of identity. However, what is hardly observed is that ethno-religious crisis in northern Nigeria, as exemplified by Horowitz's book *Ethnic Groups in Conflict* (1985), ushered in a renewed linguistic and cultural fervour which results in the production of songs, like the case of the Ham, recorded on Cassette and distributed for mass mobilisation.

The effect of the aforesaid emphasises how 'cultural consciousness' (Gleason 1983) links to the question of Ham identity which this dissertation examines. From whatever angle it is viewed, there is no repudiating the point that contemporary Ham songs declare the vigour of social or ethnic group's awareness, which in turn legitimises and contributes to self-esteem thereby shaping an enduring bond about the concept of sociocultural group's identity. This kind of revolution, it is distinguished, often endorses the restoration of a hitherto waning indigenous culture where the awareness of self and society is invigorated into expression (Evans 2015: 5). A further approach to the exposition on identity is Bakhtin's idea that language and identity are shaped by the conflict between self and the Other (1981: 341). This day, with such expressions as 'identity theft' widespread at present, there is a seeming suggestion that identity has become somewhat a reserved, controlled relic, or a material possession which could be made-up, stolen, or even distorted, and so, requires to be legitimate.

In this regards, identity turns into a self-imaging, an agent, in-house, enacted, whether for an individual or a social and collective group, like the case of the Ham, established in their discourses (Benwell & Stokoe 2006: 18-20). To this end, as far as this dissertation is concerned, the expression of identity of the Ham as a group centres on the role of narrative and language. In this way, it could be stated that the rendering of the songs in Hyam language attends a two-edged effect; that of deconstructing the lack of prestige associated with the speaking of the language in the public domain, especially by urban dwellers, and the validation of a sense of self-worth. On the whole, the dissemination of songs in Hyam, a language previously viewed as 'antiquated' among its people in the city, in the open sphere, offers fresh possibilities which proclaim the identity of the inhabitants.

2.7.1. Navigating Identities through Humour

That identity could be navigated or enacted through humour may sound problematic, but this has proven to be what occurs in many cultures around the world, including that of the Ham of Nigeria in this exposition. To properly appreciate the art of humour, I aim to offer a background which could illuminate on how hilarity is linguistically deployed and to elucidate the variety of wittiness inherent in the discourses of the Ham in the songs under analysis. I put forward that humour in the society may be routed through a joke, irony, anecdote, sarcasm, parody, or even through direct insult, accordingly, utilised as an identity-assembly device or a social attitude. Humour, often seen as a seamless amalgam of subversion of fun, turns into a potent means of cultural and personal affirmation when it permits speakers to express views and ideas which would, perhaps, be regarded as 'unsuitable' within a normal interaction (Holmes & Marra 2002, Kotthoff 2007, Yus 2016).

Although humour, in the Ham culture, could be explored even in the tensest mood, as a rib-tickling pause, for instance, at a funeral of a dead member of the society. This particular category of 'relief', most times, has the objective to make the sobbing relatives of the deceased break for some easing as they grieve for the departure of a loved one, but this differs from the situation Kotthoff (2007: 265) reports in Germany, possibly in Western Europe, where humour is barred at funeral. Although the Ham may invoke humour at a funeral, they avoid such a scenario when a deceased is a young one. As every human language coherently organises its meanings embedded in the linguistic features inherent in it to give the understanding of the worldview of the speakers (Sharifian 2014: 5), so do the Ham people learn to recognise how to delimit between contempt and an entertaining anecdote. Humour is generated in the Ham society when individuals create expressions which negotiate identity and kinship meant to inspire bonding and affiliation among members (Bednarek & Martin 2011: 5).

Just as discourse, any form of narrative, depends on context (Hoicka 2014, Evans 2015: 3) so does the exploration of humour which leads to the understanding and the affirmation of different identities as a part of a linguistic and social development of the culture. While there is no particular research about the Ham, which I know of, referring to the awareness of character labelling through the utilisation of humour, my childhood experience in Ghikyaar (Kurmin Jatau), a Ham village, reminds me of many instances. For the purpose of humour, verbal sarcasm often has effects on the one it is directed at so much, so it becomes a potent correctional tool. Through humour, one may learn about societal expectations such as how not to behave like a man. At another level, the realisation to cope with members of society, the knack to deal with kinsfolks, social and communal demands, the

building of self-esteem, and dexterity leads to thinking of the role of the individual in society and to make choices about almost everything so as not to end up a laughing stock.

The concerns or experiences I have stated above may engender the aptitude for humour (Hoicka 2014: 221), and this perspective runs analogous to the narrative, genre, and appraisal as humorous acts often depend on the cognizance of the context of its use (Sharifian 2014: 113, Evans 2015: 5-8). Similarly, as I will validate in subsection 3.4.5., Hyam speakers engage humour projected at persuading members of an occupation on the social, ethical concerns of their identity (De Fina, Schiffrin & Bamberg 2006). The construction of humour is often through a variability of linguistic techniques inherent in the dialogues often with the purpose of confronting some important social problems through the scope of subtle wittiness. Linked to this are studies on gender fashioned through humour (Graham 1995, Martin 2010, Yus 2016) ascending as one of the most promising research fields. My take is the study of identities through humour gives room to comprehend not just the so-called pressing issues confronting society, but it offers an opening through a variety of linguistic features to evaluate social organisation to determine how humorous communication could impact social framing and interpretation.

It should be evident that the study of identity has turned out to be one of the most recurrently areas of inquiry not only in the fields of culture, anthropology, history, language, social psychology, and interpersonal pragmatics, but also in discourse analysis and, accordingly, in the area of sociolinguistics (Spencer-Oatey 2005, Mullany 2010: 225-8, Fitzgerald & Housley 2015: 1-5). But then, as much as some forms of identity, especially those related to social groups, could be viewed as enduring, it is in divergent social milieus, such as humour, teasing, or even insults, and in interaction that most identities are negotiated and constructed (Boxer & Cortés-Conde 1997: 1-2, De Fina 2010, De Fina 2013). Since the chief concern and the function of humour raise the question of interpersonal relationships, in these directions, I conceive what is humorous in everyday interactions to be able to contribute to the notion of construction of identity in several ways (Schnurr 2010).

For example, humour could aid to make one's affiliation to a group noticeable (Boxer & Cortés-Conde 1997, Fine & de Soucey 2005) or in another way, support to preserve an individual's or social identity in the community (Holmes & Marra 2002, Schnurr & Holmes 2002). Equally, humour could be explored as a powerful apparatus to exclude persons from a social order, especially when such easily be positioned (or position themselves) as outsiders (Moody 2014). In Chapter Three, subsection 3.4.4., I will evaluate identity construct through humour, criticism, and insult with examples in relation to the discourses in Ham songs with the view to identify to what extent the perception of self,

of an individual or a collective group, are assembled, rendered and negotiated in the lyrics. Accordingly, I seek to analyse the problem of identity from diverse perspectives in various humour associated interactional situations, especially from a native's point of view. The contexts in which humour, insult, and criticism, often coated in a subtle deployment of figurative language loaded with euphemisms, are expressed include work-related membership, peer groups' interactions, co-wives' interface, and in general everyday pleasure or laughter.

For occupational groups' exchanges, as I will demonstrate later, a close survey indicates that work environment offers an arena where members of the Ham society "do gender" (Schnurr & Holmes 2002: 101). Amusement acts to negotiate the identity of the members who engage in the endeavours or the callings in a bid to promote at the same time to motivate the realisation of their group's goals and objectives. In the corpus of songs in the Appendix, some embrace the elements of hilarity. Some of these are "Bat We Nanggwang" ("Dare a Leopard's Cub"), "Ntar Nyam" ("The Hunter"), "Dzaam Bo Dwo Mi Hywiin na" ("Come, Celebrate with Me"), "Gom Ngywaazi" ("Song of a Co-Wife"), "We Dzo" ("He/She-Goat"), and "Mi Kpeny Nda?" ("What Wrong Have Done?"). A close textual analysis of these select songs, exploring Martin and White's (2005) concept of interpersonal meanings, reveal that aspect of human nature expressed using linguistic resources explicitly or implicitly, entitling positive or negative evaluations of the attitude of the Ham.

2.8. The Conception of Text in this Study

The suggestion that texts transmit 'ideological' meanings put into effect upon the reader, an audience, in this case, suggests that the function of a text governs the significance it conveys (Blommaert 2005: 32). Earlier, Halliday (2002) recognises that since language creates meaning, a text may be viewed as the core conduit for the communication of culture. The above, equally, underscores that text as a semantic idea is socially bound. In this way, a text articulates its sense against the background of language as the choices from the entire resources of which a speaker, a writer, or a singer, in this context, possesses at their disposal (Halliday & Webster 2006: 3). Similarly, Van Dijk (1985) asserts that a text, perhaps, is the entire product of human linguistic aptitude. The turning point to the former, a recent study aimed at outlining text, with a whole chapter entitled "Text as a problem", exhibits the fluidity and ambiguity which recurrently attends the effort to define plainly what a 'text' is (Glas, Kowalewski, & Weremczuk 2012: 5).

Given that the data this study explores is verbal linguistic creations, the reasonable inquiry is how to substantiate it as text? To respond to this is not at any rate simple as a venture to delimit a 'text' other

than describing its semantic or communicative features, perhaps, leads to endless indistinctness (Hasan 1996:58, Halliday & Webster 2006: 3). The fuzzy idea of the text, it could be argued, accounts for the conclusion, which an exercise to provide a concise meaning to the text, a fluid and disputed notion, is seen as “...chasing the rabbit rather than to catch it...” (Glas, Kowalewski, & Weremczuk 2012: 2). Again, to establish a foothold for the claim of textuality from an oral instead of a written culture, it is worthy to consider some perspectives advanced in favour of the oral as text.

To the rescue, Halliday asserts that every time people, in any society, communicate, they produce a text (2014: 1). In a way, the ‘term’, though testing to define, denotes any use of language, through whatever medium (spoken or written), which makes meaning to the individuals who understand the linguistic channel it is transmitted (Halliday 1976 Chapter 1, 2014). What is gathered and the key to my concern is that a text is grammatically rich, multifaceted with the potentials to generate various inferences. As a result, a text may be transient (ephemeral), momentous (significant), extraordinary, or trifling (to be quickly forgotten). Halliday’s view is that not all texts are equal. The prior, perhaps, is the reason well-thought out, texts, whether written by prolific writers or spoken by skilled and eloquent wordsmiths tend become exceptional texts. What is known is there appears to be a natural instinct in humans to preserve what is held to ‘the best’ of its society. Hence, the absence of a ‘written’ tradition in ‘non-literate societies’, plausibly, requires committing to memory what survives in the form of an ‘oral text’ for centuries (Ben-Amos 1976).

The previous point, probably, validates why Finnegan (2007: 1), a renowned European scholar with extensive fieldwork experience in the oral tradition of Africa, concludes that Africa is an “oral continent per excellence” (see also, Gunner 2008: 1). Spoken and aural arts such as a song, folktale, proverbs, incantations, oral history are exceedingly treasured, cherished and have been passed on for generations nameless. Attendant to this, Gunner (2008: 1) registers that it was through ‘orality’ - the source of the text in this study that “Africa has made its existence, its history, long before the colonial and imperial presence of the west...” What is more, Thomason (2015) underscores the place of orality and pronounces that songs [oral in this case] are an avenue for the manifestation of the profundity of history and culture of society.

The significance of the above dialogue, to my focus, is to illustrate that the linguistic formulations which result as texts of songs of the Ham, which the researcher has written down into scripts, basically oral, transmit the existence of the Ham, and could be considered as text. The distinction between literate societies with that of oral cultures is that the idea of the *text* is often conceived to mean exclusively the written by the former whereas it is agreed as an elevated spoken language by the latter.

Besides, it is suitable to state that there are features of some permanency or fixedness of the oral text, to my mind, depending, profoundly, on the basis that it follows shared and recognisable patterns which are understood by the society who are engaged in its communicative event. This point leads to the belief that orally transmitted texts might only be devoted to memory when there is an amenable perpetual text (Karttunen 1998: 114-126).

The idea is that such texts, as the poetry of Homer of western classics, were first oral before they were written through the agency of memorization. Aside, the considerate view of regarding a verbalised repeated recital such as songs from 'non-literate' peoples as text, it takes a cultural understanding of the context of its artistic practice to acknowledge the claim of the oral as text, especially, when one comes from a written tradition. Although perceptions remain a contested, it suffices to state, from the researcher's experiential knowledge, that a large stock of traditional Ham expressions, verses, and storytelling patterns, until these days, exist as unwritten, yet there are enduring versions collectively held in the shared memory of the society.

To the Ham, a praiseworthy singer or storyteller is expected to possess an exceptional memory to be able to stick to a shared, well established, or recognised version of the text of the song/tale he/she performs, aside from the allowable improvisations of his/her personal additive creations. While it is likely that memorization, engaging mnemotechnique or recall, may not exactly be in the same manner, one recalls phone numbers within a scheme of writing. However, as Finnegan (2007: 200) notes, to appreciate "the riddling" and "interrelation" of African recital and text, such as songs, one has to understand that the 'oral text' goes beyond lyrics and the fleeting moment and should be viewed from a host of ranges of dimensions.

2.9. Summary

In this chapter of a study which aims at interpreting identity construction prevailing in texts of Ham songs circulated in contemporary times, I reviewed previous literature on the Ham of Nigeria, Jaba in the record of texts. From the accounts presented so far, only one literature (Robertson 2008: 111) interrogates the suitable identity of the society but without much success as the meaning was scarcely stated. As a result, this dissertation, without a doubt, bridges a gap between sites of study and traces the linguistic implication of Jaba to the association with a stinking house rat, a case which has been ignored for so long (See subsection 1.2.5). While there is extensive literature about the Ham area, the result shows these are mostly dedicated to the prodigious figurines with the generative name of Nok Culture. However, scarcely nought is documented about the views of everyday life of the people. The

earliest of the relics today known as the Nok culture is said to have been excavated in a Ham village in 1928 by Colonel Young of the British Army (Breunig 2014b: 81).

Further, the study evaluates the line of development of orthography in Hyam, from its first obtainable written record (Castelnau 1851) to the most recent, at the time of writing this dissertation (Gambo 2014, Hayab 2016). That one of the chief motivations for the study is to engender what might become a standard orthography for Hyam, with a vision for revitalising and documenting the language, makes this component of the survey essential. It is even so that Hyam is currently endangered, as well as vulnerable to go extinct, therefore, necessitates the recording of some aspects of it (John & Madaki 2014, John 2014 & 2015, Hayab 2016, and in this dissertation). After that, the chapter evaluates some study on songs in Africa and other locations to highlight how songs could offer a ground for the understanding of the worldview of society and as a field for the presentation of self and community.

I maintained that Ham songs, in all their formulations, but explicitly those sung within a cultural ambience, often articulate the wealth of tradition and communal essence of the society which preserves it. At another level, the chapter demonstrates that contemporary Ham songs transmit cultural traditions with linguistic constructions that could facilitate the knowledge of the sociocultural view of the Ham and in addition their applicability in other cultures of the world. Afterwards, a definition of the focal terms in this study is provided to enable the reader to locate the concepts appropriately within the context of this exposition. From the prior, the Chapter establishes the theoretic outline of the study which combines narrative, genre theory, and appraisal approach as tools for the analysis of the songs.

Apart from expounding on the complementarity of the approaches utilised for the study, the chapter articulates, succinctly it is hoped, the genres of Ham songs and delineates how they should be viewed in the ensuing chapters which convey the analyses of the corpus of the songs. Noting that the language is a fundamental part of everyday life, the study seeks to justify that for every linguistic community, like the Ham, in this case, social life is interweaved so much so that people express themselves in compelling ways which constantly situates, constructs, and bears traces of the social fears which inform them. In the chapter, the all intriguing question what 'discourse analysis' is, regarded as what is said, how it is said, what is meant, and the mood of action, are often shaped by the cultural traditions and the historical moments of existence (Georgakopoulou & Goutsos 2004, Paltridge 2012, Gee 2014). As a result, the resources employed for the production of meaning in a given society are often representative of what the public is familiar with and responds to (Coulthard & Coulthard 2014). In this context, Ham songs generate discursive resources within the Ham community of Nigeria, and as

a consequence, the goal of the study is to interpret these concerns (Jaworski & Coupland 2014, Popova 2015)

While the chapter aims to craft the context the study is to be understood, on the whole, related to this idea is that the discourses this research explore usually are narrative. This Chapter establishes the aspects of the narrative recognised as sites for identity research (Lyotard 1984, Bamberg & Georgeakopoulos 2008) privileging evaluation of identity construct from the perception of the society in question. To this end, the study draws upon the narrative from a vantage point which identifies stories as communicative discourses of people or events and practice, real or imagined, beneficial to the understanding of shared identity (Herman 2009, Currie 2010: 27, Popova 2015, De Fina & Georgakopoulou 2015). By linking narrative theory, genre theory, the form the narrative assume, and appraisal theory, focused on the position text/speakers adopt, the research takes a triadic approach to evaluating the behaviours of persons within the worldview of the social order (Martin & White 2005) of the Ham of Nigeria.

CHAPTER THREE:

NARRATIVE, GENRE, AND APPRAISAL THEORETIC COMPONENTS OF LYRICS OF SONGS ARTICULATING THE THEME OF IDENTITY CONSTRUCTION OF THE HAM

3.1. Introduction

In this chapter, I give prominence to songs with narratives which manifest the perception of the identity of the Ham as discussed in subsection 2.2.2. I begin with an overview of my conception of identity from the songs prudently picked for this section, with a brief exposition of the concerns enunciated which the core narratives identified in the songs are. Next, I outline the emphasis of every song, relating it to my interpretation of the focus of the inherent stories. The accounts are thus regarded as (i) identity and pride in the Ham culture, (ii) male and female worldviews of the Ham as articulated in the lyrics, and (iii) then explicate the manner the Ham utilise humour to negotiate identity, with copious examples. Next, I consider the various genres recognised in the select songs and end the chapter with the appraisal of the stance the songsters take to advance their point of view.

3.2. Narratives of Identity and Pride in Ham Culture

Rushdie explores the issues of how people or societies that lack power over the stories which dominate their lives, the command to recreate, rethink, deconstruct, joke, and modify them become powerless for not been able to reinvent new views (1992: 432). The standpoint that stories impact the awareness of self supports the rationale of this dissertation whose chief goal is to examine the manner the Ham society of Nigeria weaves and negotiates its identity and survival through ‘worthy stories’ which profit the community in shaping the meaning of their lives (Linde 1993: 3 -12, Ibarra & Barbulescu 2010: 1, Hydén 2010: 33). To this end, this chapter studies the narrative, the genre, and appraisal components that constitute the core of the lyrics (texts) of songs of the Ham, which profoundly exemplify the theme of identity construct of the society.

Some of the songs, as I will enunciate, position and interpret the worldviews of the male and female members of the society expressed in the songs and illustrate a range of personal and communal anxieties. As discussed in subsection 2.2.2., the present study investigates the question of identity; more precisely, the identity construct of the Ham in the songs to be analysed. In that order, I conduct an inquiry into the narrative of identity, as implied, and the evolving story which results from appropriating a “past, present, and future” (McAdams 2003: 187). The link between the analysis of narrative and identity, I contend, is significant to understanding the manner Ham songsters, in their songs, attempt to create a sense of self and the kind of social order the society aspires (De Fina &

Georgakopoulou 2015, Papova 2015). The various narrative accounts manifested in the song lyrics are a blend of enduring stories and innovative stories, which reinforce the affirmation of identity in the analysis to follow. At this point, it suffices to state that the researcher, being a member of the Ham, aims to explore each theory and approach, concisely discussed in Chapter Two, from an emic – from within the social group’s - angle as a ‘native’ of the society (Bamberg 2005: 231, Herman 2009: 3).

Anthropology, ethnography, sociolinguistics, and other related fields, conceive the interpretation of culture from a native point of view as an advantage which delivers “experience nearer” rather than “experience distant” (Geertz 1974: 28). In line with the opinion of the emic informant (researcher), Bamberg (2005) and Herman (2009), referred to above, following Malinowski, who first raised the observation about the ‘insider’ versus the ‘outsider’ (Geertz 1974: 28) inquiry on cultures, maintain that a ‘well-informed native’ could with ease recognise what his/her society feels, thinks, imagines, or engages in and may perhaps comprehend the context which elicits the communicative event, here, the narrative, genre, and appraisal explored.

The ‘standpoint’ of the ‘insider’ is not without failings. However, my main objective is to offer the reader a keen insight of the worldview of the Ham, their discernment, and how the society observes the problem of identity. To ultimately situate this study within the Systemic Functional Linguistics field (SFL), I draw on some previous studies which examine the notion of identity fundamentally to my focus, through narrative, genre, and appraisal. In this direction, O’Donnell (2014: 1-2) states that the conception of identity, holds numerous meanings, not just in varied disciplines, but in the arena of linguistics. Likewise, identity, according to Evans is a ‘self-concept’ set up by meaning derived from language and imaged by it. Language, as referred to herein, shaped by social interactions, is not in a small measure but dominant in linguistic and sociocultural discourses (Evans 2015: 3).

Taylor (1989) states that the notion ‘identity’ was an unlikely subject in mediaeval Europe before the rise of modernism in the sixteenth century. In this regard, in the Ham society, still predominantly traditional, I cannot think of the notion of identity, precisely, except in reference to distinguishing between individuals when the question *Nanaan?* ‘Who is it?’ is asked. The aspect which calls for critical attention, therefore, concerns the core view that the problem of identity is usually an effect of a historical chaos propounded and theorised within the era which it arises (Gleason 1983, Benwell & Stokoe 2006). For example, Gleason’s important research which traces the appearance of the term ‘identity’ in American discourse affirms the thinking that the expression is not only problematic and complicated to describe but remains elusive (1983: 912). More so, Gleason bears witness to the

assertion already made here that the question of identity is often linked to a shift in socio-political dynamics of society relating to the feeling of alienation, ‘search for identity’, or the discovering of oneself.

The circumstances leading to a preponderance of the theme of identity of the Ham in songs, with social accent, could be linked to a sense of disaffection by the minority groups in Nigeria, who, in a way, began to feel ‘rootless’ and left out in the scheme of local and national affairs many years after the end of colonial rule by Great Britain (James 1997, 1998). The irony is, in a culturally diverse polity, such as Nigeria, the ever-changing system ought to undertake to accommodate the interests of all groups to kindle a sense of belonging in the emerging nation (Suberu 1996: 66-79, Omololu, Bello & Mbada 2015). Similarly, the languages and cultures of the marginal groups were not given local or national recognition. This negligence affected their expression and further heightened the feeling of relegation – given that cultural expression depended on language which shapes and reflects identity (Evans 2015: 5).

It is the sense of loss, I argue, which steered the waves of cultural awareness with the all-important question “who am I?” (Gleason 1983: 193, James 1997: 183-4, Bamberg 2011b). Moreover, Ham songs, borne through the surrogate medium of the ‘Gospel Songs,’ (See subsection 1.6.) by tradition in their stance, are varied.’ Akin to this point, as I have established in section 2.2.2, the dissertation reflects the inquiry of identity as an open and problematic location which assembles a variety of challenges, interests, and patterns of thoughts commonly expressed with a figurative connotations (Ashcroft, Griffiths, & Tiffin 2006: 194, Wetherell & Mohanty, 2010: 1-5). The identity expressed in the narrative of the songs linked to the Ham society observed a range of social and interpersonal affiliations (Vandenbos, 2006: 312). To this end, although identity may be viewed from multiplicities of dynamics, what is essential to the present study relates to shared ancestry, language, geography, and corporate rites and group customs which give a sense of cohesion among the Ham (Blench, 2013:1, Santos & Umaña-Taylor, 2015).

3.3. Song Corpus for the Analysis of Ham Identity and Worldview

The songs analysed in this chapter comprise songs with a dominant subject linked to Ham identity, Ham male worldview (HMWV), and Ham female worldview (HFWV). Narratives with the significant theme of identity include “Bat We Nanggwang” (“Dare the Cub of the Leopard”, Song 1), a song which describes social cohesion, affiliation and constructs the notion of affinity and social bond with an inclination for the Ham to support kin in times of trouble. In addition, the song is an appellation of the professed gallant qualities of the Ham and illustrates the subject of identity

construction linked to the narrative impulse occupied with a cultural and ideological effect shaping and sustaining a common social bond, principles, and normalcy (White 2005: 101- 3). The next song, “O Ham Da Riryat” (“The Ham”, Song 8), sustains the theme of identity construction as the singer calls on ‘all the Ham’ to demonstrate real sociability as the roadmap to a peaceful and progressive co-existence.

“O Ya Nom” (“Oh God”, Song 16) on the other hand is a supplication for all sons and daughter of the Ham wherever they might be in the world. It underscores the utilisation of construct of identity as the concern of the singers appears to be on the welfare of the people of the Ham as an interrelated society. “Tuk Limar” (“A Day of Joy”, Song 20), sung in Kwyeny variety of Hyam, celebrates Ham culture and identity and relates precisely to the annual celebration of Tuk Ham – a yearly cultural event of the society. Next is “Gbyab Khyi Su Tset Da” (“Unity is Our Strength”, Song 21). The song, the heading of one of the earliest albums with the story of the self, affirms the claim that Ham songs seek to prompt a sort of “sense of cohesion” (Bednarek 2009) among the Ham in the face of increasing anxiety about the survival of the culture and identity of the social group within the Nigerian context.

“Gbyem Kpyeny Gbyem” (“This is the Time,” Song 27) makes a fervent appeal to the Ham to arise to be patriotic, asserting that proximate groups have made progress while the Ham lag behind despite being a society with a rich culture. “Ham Da” (“The Ham”, Song 44) is a song which celebrates the pride and identity of the Ham in line with the assertion of the present study about the prevalence of narratives of identity in Ham songs. “O Ham Da” (“Oh, the Ham”, Song 47), a song with a similar title as the previous song, narrates about the growing populace of the Ham and their spread in most parts of the world. It could be said to be a panegyric song envisioned to make a claim about the Ham as being a progressive society. Another song, “Naan Twang?” (“Who Says the Ham Aren’t Great?” Song 61), expressing the view that the Ham are a prominent society, feeds into the metaphor of identity

Narratives exemplifying the HMWV are “O Baba Mi” (Oh, Father, Song 9) celebrates the singer’s parental upbringing - typically a tribute to his late father. The expectation, in the socio-political organisation of the Ham, was that a father guarantees a male child acquires the trade the father practices. In the song, traditional values of hard work, diligence, and obedience to parents are extolled and affirmed as best for everyone. “O Di Re” (“A Day of Reckoning”, Song 10) is a song which taunts, praises, and offers appellation for bravery or cowardice. The song in its old form was sung, usually, during the initiation of young Ham males into adulthood from the ages of nine (9) (Meek 1925 Vol. II: 83-93). Linked to the time of life of initiation, Gunn (1956: 118) reports the rites hold

in the ninth to eleventh year, whereas Breman (1996), narrating Gbyang Kato's experiences, records that initiation holds in the tenth year of a boy's life (p. 137). The researcher attests to the function of the song to the rites of passage having gone through the ritual in the years 1985 when I turned ten.

In Ham culture, as a result of the initiation rites, it is viewed as an act of cowardice for a male to cry in public, whatever the discomforts or torment he faces. A Ham male gets vilified when he fails to endure the test of the initiation events or incapable of partaking with age grades in any form of gendered undertakings such as farming or hunting. Correspondingly, "Ntar Nyam" ("The Hunter", Song 36), is a call to return to traditional occupations such as hunting and farming. In this song, what stands out is the celebration of the values associated with the source of livelihood of the Ham male before the introduction of white collar jobs. The idea expressed is that subsistence farming has been dealt a huge blow since most active male youth, who should carry out the tasks which require physical strength, are now either gainfully employed or are labourers in the city.

For HFWV, "O Yaa Dawo Mi" ("Oh, Mother", Song 5), identifies the virtue and tenderness of a mother, from the pains of conception to the time of birth, and the enduring way a woman raises her offspring. The account in the song portrays the noble qualities of a mother and suggest they are the secret of the singer's current success. Although, the story in the song is a 'personal story', the import recognised among the Ham exemplifies the widely held outlook tied to the role of the mother. "Hye Shim Mo Ndwak Ra" ("Let's Love One Another", Song 23) captures the theme of mutual solidarity, and the need to tolerate one another, in particular among females. Reasons advanced by the singer are that the counsel is from 'God', a Christian perspective, reflecting norms that are part of the conventional life of the Ham. The vocalist, being a female, focuses on the issues of harmony directly affecting the female members of the Ham, and in particular linked to a peaceful society and a precondition for a happy marriage.

"Dzaar ("The Wedding", Song 43) reflects the sociocultural conception of the institution of matrimony, as the way of bringing into being progeny. The assertion in the song reveals the significance of children in the home in the worldview of the Ham as the next generation for the continuation of the community. The enunciation expressed in the song underscores the interrelatedness of a mother – in – law, as well as the daughter in law, whom the culture considers, should relief the former of tedious domestic chores. The practice is so in a traditional setting where the principal occupation is farming and hunting on the system of extended family organisation. The song, "Gom Ngywaa zi" ("Song of a Co-Wife", Song 52) portrays the antagonism between two

women all married to one husband (in a polygamous culture) and reveals the competitive nature of their relationship.

The song “Mi Neny Mi” (“I Opt Out”, Song 60), concerns a conventional narrative of a would-be or a newly married bride. The wordings reveal the displeasure of a young female who does not wish to be married off to a certain man or location. Hence, I utilise the songs in this set as a frame to signify the female worldview in the Ham culture. The exploration is based on the view that the song medium befits the arena women in the Ham vent their frustrations either against their husbands, or co-wives in the case of polygamy (Sidikou & Hale 2012). The last song in this section, “Mi kpeny Nda?” (“What Wrong Have I Done?” Song 62), differs from all the above being an ancient opus embedded Hyam metaphor of spoken humour as a form of critique or protest.

3.3.1. The Narrativization of Ham Identity in Songs

As stated in subsection 2.2.3., in the analysis to follow, and in relation to the thinking of ‘graded centrality’ of a story (Herman 2009: 78), I offer the basic formula Ham songs adopt to articulate the worldview of the society privileged in this dissertation. The understanding is the formulae are merely prototypes since diverse kinds of narrative regulate their figurative direction in a variety of ways. I engage the term ‘narrative stage’ (hereafter NS) to designate the construction (schema) of the storyline and the sequence of the occurrences in the following terms and abbreviations;

- The abstract announces the dominant narrative the song is about.
- The orientation of narrative (**O^N**) signals the substance in the story.
- Complication Action (**CA**) tells of the intensification of the narrativized events.
- Evaluation of Action (**EA**) delivers the appraisal (positive/negative remark).
- Resolution of Action (**RA**) puts forward at what time the stressful events are resolved.
- Coda (**C**) signals when the narrative returns to the moment (not obligatory).
- Stanza (**ST**) tells of the unit the lyrics belong to in the song.
- Song 1 – Song 66 (accessible in the appendix).
- Line (**L**) indicates the specific line the words are located in a song stanza (**ST**)

(For related reading on narrative structure, see, Thornborrow & Coates 2005: 14, Labov 2006, Martin & Rose 2008: 67, Martin & Rose 2012: 2-3, Labov 2013: 5, González Rodríguez 2015: 9).

Song title: “O Ham da Riryat” (“Oh, Ham People”), 8.

Author: Maida, A. M. (Fisshaa)

Abstract: A call for a cohesive commonality among the Ham

NS 1	O^N	
1. O Ham da riryat <u>ra</u> , we Nom <u>ma</u> ri maa nyi giye nyi ghyab ... O Ham da riryat <u>ra</u> , ya Nom <u>ma</u> ri maa nyi giye nyi ghyab ...		Oh, the people of Ham, God will supply all your needs Oh, my Ham brethren, we shall succeed in whatever we do
NS 2	CA	
4. Na bo hen ngu <u>na</u> zang nga, <u>we</u> zhaa, di ho men ngu, <u>ka</u> Nom <u>ma</u> ri maa ngu giye ngu ghab		Avoid being purposeless in your life, my sister. We will accomplish our goals in this world
NS 3	CA/EA	
7. Na bo hen ngu <u>na</u> syeb gya mo <u>nagha</u> , we zhaa mi, <u>ka</u> Nom <u>ma</u> ri maa ngu giye ngu ghab		Do not steal from the people you live with. Brother. Theft disrupts unity in society.
NS 4	CA/EA	
8. Na bo hen ngu <u>na</u> ghyab shazhi mo <u>nagha</u> , yaa, <u>ka</u> Nom <u>ma</u> ri maa ngu giye ngu ghab		Never go after the wife of your neighbour, Double-dealing betrays trust
NS 5	CA/EA	
9. Na bo hen ngu <u>na</u> ghyab shakhak mo ndwak wu noo, yaa, <u>ka</u> Nom <u>ma</u> ri maa ngu giye ngu ghab		Stay away from unfaithfulness, my sister, But seek the welfare of your friend
NS 6	EA/RA	
10. Hye hen nda fu sim mo ndwak ra riryat <u>ra</u> , noo, <u>ka</u> Nom <u>ma</u> ri maa ra giye hye ghab		Let us promote cohesion in the community. The benefits are enormous

Popova argues that the “intentionality” of narrative related to social acts is to prompt something to happen (2015: 52 -53). Similarly, I like to stipulate that the narrative element of ‘situatedness’ (Herman 2009, De Fina & Georgakopoulous 2015) brings to mind that the depictions in the story above are located within the context of the feeling of loss and the anxiety that the Ham have misplaced their social values of morality and respectable neighbourliness (See 3.2. above). In my interpretation, the awareness that the objectives of a story might construe a reality (Linde 1993: 3), “O Ham Riryat” (“Oh, the Ham”) communicates its principal goal by urging the people towards a common objective of cohesion. The purpose, it seems, is to motivate the society to tap into their shared ancestry to be able to rebuild the assumed disrupted community. The tale in the song persuades and spurs the Ham, irrespective of age, to stand up for unity.

The utilisation of songs as a powerful means to inspire society dates back to epochs timeworn. Among the Ham, songs are employed to drum up support for almost every communal action, from collective farm work, hunting outings and also during wars. Manifestly, in the song, the storyline moves in a direction which supports the claim that the singer’s chief goal is to stir the society to reckon they have

NS 5	CA/EA	
4. Mo kike ra k̄a mo yawo ra Ki gyo hye gbab khyi ra		Our fathers and mothers It was high time we stirred harmony
NS 6	CA/EA	
5. Mo wee ra k̄a mo tir da, Ki gyo hye gbab khyi ra		My brothers and my sisters Let's uphold interrelation
NS 7	CA/EA	
6. Mo ndwak ra k̄a monagh̄a riryat ra, ki gyo hye gbab khyi ra		Our friends and individuals in society the strength of the Ham rests on unity
NS 7	CA/EA	
Hye bo gbab khyi ra ribi di ryem sisetra		When unified, Ham land will blossom

Wee Hammass Band, true to their objective, which is community cohesion, established a storyline which digresses almost entirely from typical narrative patterns (Labov & Waletzky's 1967, Martin & Rose's 2008, Labov's 2013), I find in a record of study. Instead of eliciting the sequence of events of orientation, complication, and evaluation to weave the tale, the construction of the song disrupts this organisation and takes on multiple configurations. This disruption of the narrative style affirms the opinion that in the case of distinct contexts, similar linguistic forms may digress to accomplish different expressive functions (Herman 2009: 14). Also, the main goal of the storyline, it seems, is to found a specific level of coherence linked to the aspect of the belief where group affiliation is the basic negotiating element of self and community. In this way, the tale in the song accentuates the anxiety Wetherell, Laflèche and Berkeley articulate, pointing out that the need for cohesion often emerges from a sense of 'loss' patriotism, moral decay, uncertain identities, and a feeling of alienation mostly triggered by social movement (2007: 18-19, Césaire 2014).

Song title: "O Ham Da" ("Oh, the Ham"), 47.

Author: Tukura, S.L.

Abstract: The prestige of being Ham

NS 1	O^N	
1. O Ham da, O Ham da Hyera gan dwaa Ham da, O Ham da Hye ra hat dwaa Mi ji mi di Lagos ka ri ni Ham da teny teny		Oh the Ham, Oh, people of Ham We are grander than the rest Oh the Ham, yes, offspring of Ham We have come a long way I travelled to Lagos and there I met Ham people all over
NS 2	CA	
2. O Ham da O Ham da Hyera hat dwaa Mi ji mi di America ka ri ni Ham da teny teny O Ham da, O Ham da		Oh Ham people, Oh Ham society We are all over the world I went to America and there are Ham people far and wide Oh Ham people, Oh children of Ham

consequence (De Fina & Georgakopoulou 2015: 58). The claims of the narrators, Tukura and Jibo above, may not fulsomely be an accurate reflection of the real-world position of the Ham, but sheer fabrications of storytelling or a case of “lack of facts” which narrative may engender at times (Gabriel 2004). While a story exists as a means of making visible previously unfamiliar situations and a tool to challenge oppression, care must be taken in order not to let it slip into discourses of distortion.

A narrative could also be a veneer for the untruthful hence the assertion that the necessity for an open evaluation of narrative is to ‘compare’ incidences articulated to verify if they actually occurred or have been exaggerated (Labov 2013: 5). Consequently, my objective at this stage, as an insider, is to observe that some of the stories in the songs under review must not be taken, wholly on the face value, to be entirely true. Therefore, I probe linguistic metaphors utilised by Ham storytellers to make certain the accounts do not simply obliterate or repudiate the presence of realities but convey an illumination geared at reinterpreting and establishing links to the everyday life of the society. Hence, a note of restraint arises. Some findings in the course of this dissertation affirm certain claims made in the songs, but at another level, there are indications that the songsters, who nowadays enjoy prominent following as image makers, tend to oversimplify very complex matters, in that way calling for considerable caution to be able to bring together stories with evidence instead of delusions.

3.3.2. Analysis of Narrative with Ham Male Worldview

As illustrated in subsection 2.2.3., the conception of ‘worldview,’ notwithstanding its slippery and manifold meanings, relates to the understanding of dominant viewpoints, beliefs, customs, principles, practices, and prohibitions which constitute a perspective of the domain of the observations of everyday life of a particular social group (OED 2013). Thompson and Alba-Juez (2014) argue that groups or communities construct their world around more or less complex systems of values (p. 3). In addition, linguistic choices often mirror the mind or perception of an individual or society. Since linguistic investigation could reveal a worldview, the attention to human thoughts linked to culture may well be represented through language to indicate the speaker’s opinions and expectations (Bednarek 2009: 147).

Recurrently, the stories at the heart of the songs related to Ham male’s perception of manliness are predicated on the shared knowledge of successive practices which direct the consciousness of one’s gender characteristics. Similarly, the stories offer the conceptions of a universe where individuals might assert or reject identity (Holstein & Gubrium 2012: 45). In this manner, Evans (2015: 27), writing about an experience of research among an Amazonian cultural group, postulates that discourses are founded around structures which comprise the identities of the speaking subject The

point is the narrators (male Ham songsters) expressed a range of widely held dispositions of maleness in the society with restrictive inclinations towards non-males, as I demonstrate next:

The title of Song: “O Baba Mi” (“Oh, Father”), 9.

Author: Maida, A. M. (Fisshaa)

Abstract: Tribute to a father for his role in a male child’s upbringing.

NS 1	O^N	
1. Gbyem me ngu shu ho dwaa, ngu taam mi kyaam ye kiye mi ba ri zhir yi, Ooo baba mi noo		When you were in this troubled world, you taught me great lessons; I’ll not forget. Oh, oh, father
NS 2	CA	
3. Shat ra bo hyeny ya, ngu ri shir mi ka twang mi ji mi dwaayi, Ooo baba mi noo		Early in the mornings, you would wake me from sleep to go with you to the farm. Oh, oh, my father
NS 3	EA	
5. Mi bo kpee mi yaam ma ya ngu taab bi hwyas tha ka tuk bi yaam tset ra, Ooo baba mi noo		When I lazy about on the farm, you will discipline and admonish me to be dedicated. Oh, oh honoured father
NS 4	CA	
14. Ngu twang di dawo mi a dawo mi tuk bi ri gaar kyaamma, Ooo baba mi noo		The conviction was with education; I could be successful someday. Oh, oh, my cherished father
NS 5	EA	
15. A nga tuk bi gaar kyaam ma, bo nwom waar mi hen mi ‘big boy’ Ooo baba mi noo		And at that time, a child and ignorant, I didn’t realise the vision you had for me. Oh, oh, revered daddy
NS 6	RA/C	
25. Wooo baba no mi twang ngu ngu yi ri na baba ka bo ni giyang mi jir mi di rye, Hey ya hey ye ye hey ye ye ooo baba ye		Father, were it possible for you to be here, you would be proud of what I have become. Oh, father. Hey ya hey ye hey ye oo baba ye

Maida, the singer, builds up a storyline with an extended interchange intersecting the narrative movements Labov (2013: 5) enumerates. In **NS 1**, the narrator opens the tale affirming the song is the singer’s own story as it engages the first person object pronoun ‘Mi’ (‘my’, in English). That the addressive pronoun ‘ngu’ (‘you’) is employed, the notion is the narrator alludes to a particular individual inferred as his father. The next **ST** accompanies the **CA** where the storyteller tells about, only implicitly, though, the kind of work routines (occupation) he acquired from his father, which is farming. It is at the level of the **CA** that the narrative characterises past events now in the form of a story which links the sequences of occurrences presumed to have essentially transpired (Labov 1972: 359). Next, the narrator moves to **EA** which reveals the sanctioned conduct which attends such training. In the Ham culture, the greatest transgression a male child could commit is the failure of

diligence in farm work. In this way, the narrator presents a recognised set of values of the society to legitimise the verisimilitude of the tale. The presentation of ‘fictionalised’ truths in a narrative relates to what Bednarek calls “habituated discourse” (2009: 405). The **EA** in this context, as engaged by the narrator, does not only depicts the discipline the storyteller wishes the listener to recognise he received from his father, but it corresponds to the shared awareness of the culture. After the **EA** in **ST. 5**, the narration leads to another **CA**, where the mother of the tale-bearer is brought into focus.

A survey of the full text of the lyrics (song 9 the appendix) establishes that the male child is taught the occupation the father engages while the mother complements the overall discipline and upbringing of a child. For instance, it is the conviction of the Ham that the success of nurturing a child depends on the complementarity of both parents. After the mention of the agency of the narrator’s mother in his upbringing, the tale turns to other **CAs** which relate to further matters such as the disruptions of life in a typical Ham village, at times through gossips, envy, jealousy, and so on. However, keeping to the story, a tribute to a late father, the raconteur returns to the praise of his father in **RA/C (ST. 25)** where he expresses how he wished the father were alive to witness what the persona (a perceived successful young man) has turned out to be. The epilogue recaps the hint in the orientation which underscores that the relator (now an adult) has not forgotten what his late father taught him about life in society from infancy before passing, which leads to the next subject.

The title of Song: “O Di Re” (“A Day of Reckoning”), 10.

Author: Gauji, Y. (O Di Re)

Abstract: Male initiation rites at the community shrine.

NS 1	O^N	
1. O di re, waar gan waar ra o yee, o di re O di re, o yee, yee		Oh, oh today; some men are courageous than others. Yes, today, oh, oh.
NS 2	CA	
2. O di re ran hyeen-nyi noo, o woo, o di re O di re, o yee, yee		Oh, oh today is the day of reckoning, Yes, today, oh, oh.
NS 3	CA	
4. O di re Kpyosu hyeen-nyi noo, o woo, O di re, o yee, yee		Oh, oh, today, there is no place to hide. O Yes today, oh, oh.
NS 4	CA	
7. O kike, nguu shu tset da noo, o di re O di re, o yee, yee		Oh, father, you are our stronghold. Yes, today, oh, oh.

NS 5	CA	Yes, today; come salute me with a yodel.
9. O di re tar bi rikrik noo, o woo, o di re, O di re, o yee, yee		Yes today, oh, oh

Gauji's song, unlike Maida's, comes with an NS style which disrupts the theory of Orientation, Complication, and Resolution (Martin & Rose 2008: 49- 56) which is the closest to the steps realised in Song 10. Manifestly, the story does not aim to achieve any resolutions and this structure conforms to the responsibility of the initiation school which the song exemplifies. Meek (1925: 84) succinctly encapsulates the twist of fate all through the initiation of boys to menfolk as the song 'O Di Re' enunciates. For an illustration, Ham culture dictates that a male child's absorption through the initiation rites to the group's history and mystery is not only a collective ritual and the trial of the courage of the new devotees, but it is obligatory (Meek 1925: 84, Meek 1931: II: 119 -122, Bremen 1996: 137. See 1.2.2 for details). Hence, realistic to the rites which the song captures, in **NS 1 – 5**, the tale closes without an **EA**, or **RA/CA**, as the previous song does.

The components the story exemplifies are the **O^N**, which introduces the test of bravery associated with the initiation ceremony, followed by an unbroken **CA**. At the point when the narrative remarks, "Yes, come salute me with a yodel" (ST 9), the awareness a native of Ham would get from the account is that the young initiate must have endured the severity of the initiation rites and therefore comes home as a hero. However, what should be noted, and the point is essentially a matter of context, is that a male who accomplishes the rites begins a lifetime commission. Endeavours such as digging of graves in a situation of the death of a member of the society, pathway construction, and other rigorous tasks, from which the inductee was at first excluded, become part of life's routine. Therefore, if the song offers a resolution, then it would not be factual to the purpose it represents (See an alternative summary of the song in 3.3.). Allied to the above is the following song:

The title of Song: "Ntar Nyam" ("The Hunter"), 36.

Author: Garba, S.

Abstract: The occupations of Ham males

NS 1	O^N	
1. Rituk ghā shu tee nwom shākhak ghā, Hya khwa titaanna kā wut da ri dwaā we ra		The night is over and the day is here, men of valour. Let's get ready and go hunting.
NS 2	CA	
2. Di ree we nanggwang nga, hye ri ni ngu noo.		Today, the audacity of the cub of the leopard ³¹ will

³¹ Among the Ham, there is a metaphorical exemplum linking the people to the leopard. In the study the researcher has carried out, there is a recurrent suggestion that the leopard is the totem (emblem) of the society and represents courage, strength, bravery, and most of the character of the cheetah. See 'Appraisal of symbols of identity in 3.5.1.

Shakhak ghā shu bo feri: waarung k_a gan waarra_a be tried. Among two men, some are daring than the
khai other

NS 3**EA**

9. Shakhak ghā ku shu dwaā ngu rē ku ran haar rā,
khai. Ngu bo baa wut, tam mā bo dut wu. shub taa
ngu, khai

Gallant men engage in masculine tasks and not
laxity. Mate in expedition, when you linger at home,
there won't be meat for the household

NS 4**EA/CA**

20. Shāzhí, dzaam bo nyi shakhák ghā. Shakhak ku
shu ngbaa yam mā, khai. Burkpeny nya yung ku jyab
wu di dwaā khyai Nanggwang-ngā yung ku jyab wu
di dwaā khai

Womenfolk, come and see men of valour. The hard
working menfolk are champions. They dread not the
python in the grassland, comrade The leopard in the
forest scares not the courageous, my friend

Garba's song, a lengthy one with twenty-one (21) stanzas, has a number of narratives, a fusion of the historical, testimony, commentary, and also a caveat targeting the addressees, who are apparently male members of the society considered to have reneged their culturally defined responsibilities. In the **O^N**, the narrative signals that once it is sunrise, Ham males are expected to leave their beds and head to the farm or the woods, if they are hunters. However, in actuality, the hunters go hunting at night. As a narrative is reliant on its purpose, unity, closure, alongside some evaluative imports, the events coalesce to elevate the story from simple sequences of occurrences through a disruption of what is 'factual' and 'fictionalised' (Popova 2015: 1- 3). In this way, 'the night is over' in ST 1 simply signifies 'a period of rest' and not an actual nightfall, since hunting is often carried out at night.

The stages of the story, true to their communicative purposes, are complex. The **O^N**, runs through in STs 1 and 2. From that point, however, it moves to the **CA**. The task of the Ham male is at this level restated to legitimate the position in ST 1. The story navigates to further stages of **CA** until it comes to ST 9 where an **EA** is presented. The **EA** is sustained by figurative comparisons between "brave men" with the "sloth" in ST 12. Thereafter, the story returns to another **CA**, where the narrator names dreaded animals like the lion, the leopard, and the python. The sense to deduce here is that only courageous men can defeat these beasts. In ST 17, the story moves to a **CA/EA**, at this point the singer talks about "a day of reckoning" which resonates in the course of the song about male initiation discussed in Song 10 above.

By the time the narrative gets to ST 20, the **EA** becomes a biting sarcasm where any male who reneges his masculine culturally defined role is equated to a "woman", a fact which reminds us of the gendered practices Atanga, Ellece, Litosseliti, and Sunderland (2013: 1 -5) discuss about which often stereotype women as the weaker sex in relation to labour, a prevalent notion in most patrilineal societies (Brown 1970). Beside, that the narrative does not faithfully map the sequence of events Labov (2013: 5) and Martin and Rose (2008: 50) identify as **O^N**, **CA**, and **RA**, a useful view to offer here is that in the

Ham culture, women who kill any dreaded animal rather than calling for support from a man, themselves, become associated with maleness epitomised by courage and fearlessness.

It is equally the convention that the female does not participate in hunting, which is a duty of the male. However, what I know about the culture is that a man is not permitted to cook the meat of the game he shoots at a hunt once it gets home. The former angle connects to a point in Gauji's song (Song 10, ST 9), where a male child who endures the immersion rites is to be greeted with a yodel. The yearning for a yodel, praise and salutation of triumph, is also found in Garba's song (36), ST 20. The unique point underscored is that only female yodel in the Ham culture. The implication, therefore, is that the Ham male worldview, to a great extent, recognises that the female counterpart complements the male. More so, what I am aware of is that the inter-reliant situation of the society makes it suspect to consider it entirely a male run the world, but rather as complex and reciprocal where both the male and female positions complement typically defined roles.

3.3.3. Analysis of Stories with Ham Female Worldview

The title of Song: "O Yaa Dawo ("Oh, My Mother"), 5

Author: Maida, A. M.

Abstract: A praise of the enduring attributes of a mother

NS 1

O^N

1. Mi kpek wu noo da bo giye ngu kpeny mi, mi ba ri zhir yi. Mi kpek wu noo

I express thanks to you for the hardship you endured for my sake. I am grateful

NS 2

CA

3. Mi ba ri zhir yi da...a giye ngu kpeny mi, Dawo
Ngu kheky nyeny mi da fe ca mbwankob bo. Dawo.
Fe ca mbwankob bo daa kata mo mar bi, Dawo...

I will not fail to recall your labour on my account, Oh, mummy,
You had me in the womb for nine months and then I was born
After agonising pains then I was born

NS 3

EA

17. Kyaam ye ngu taam mi kii kyuk mi hen mi giyang mi hen mi di ree

The kind of fostering you gave me is the secret of my achievement, Oh mother

The essential narrative in the above song follows three (3) NS, namely: O^N, CA, and EA. Since the narrator engages a personal story mode, the structures tend to align with Labov and Waletzky's seminal work (1967) correlating the moves of Orientation, Complication, and Evaluation. The point of departure, however, is that many Ham songs often criss-cross narrative without a resolution. The above song, a personal story and faithful to its purpose, the praise of the chronicler's mother, initiates the idea and moves to CA and then assesses the result of the upbringing he received from the mother

as the causality for his present professed ‘success.’ In a way, the song has didactic and motivational elements which I will expound in the analysis of genres in the next chapter. Related to the above is the constituent of interrelation and the sterling qualities of the female in uniting a Ham family.

The title of Song: “Hye Shim Mo Ndwak Ra” (“Let’s Love One Another”), 23.

Author: Guga, L.

Abstract: Communal cohesion among the Ham, especially the womenfolk

NS 1	O^N	
O mo kike ra shaar da, shaar da, hye shi mo ndwak ra		Our fathers taught us and warned us to love one another
NS 2	CA	
1. O mo zha ra shaar da, ya shazhi gbyab khyi hye shim mo ndwak ra		Our mothers taught us for the sake of commonality to care for one another
NS 3	EA	
5. Ngu ba ra shim ndwak wu, di haarra ngu ri shet bo naan?		If you fail to love your neighbour, who would you live with?
NS 4	RA	
11. O Nom ma shaar da, Nom ma shaar da hye shim mo tir da (2x).		God’s word instructs that we care for our Brothers

The narrative stages exemplified in the song (See 3.3.1 for a summary of the story) run from the **O^N** to the **CA**, **EA**, and then **RA**. Clearly, the song introduces the inkling core to the teller, then offers an evaluation often built into the **CA**. Hence, it could be said at this point, a majority of the narrative structure of Ham songs defy the sequence of events scholars have found in most written or oral discourses (Thornborrow & Coates 2005, Martin & Rose, 2008, Herman 2009, Labov 2015). Above all, the account depicts the vision of the female Ham, especially the belief of the centrality of peace and harmony in the home as fundamental virtues which must not be compromised (Dyrness & Syeed-Miller 2014). A profound attention to the question ‘if an individual loves not their neighbour how would they cope in times of trouble?’ offers the impression of the nature of interdependence of a typical communal society. This commonality speaks to the conception of the African *Ubuntu*, which articulates that “I am because we are since we are, therefore, I am” (Mbiti 1969).

The African concept of a shared community is encapsulated in the Southern African term ‘Ubuntu’ says Chaplin (2006, 2014). Ubuntu, implicitly, cohesion, promotes the idea of society’s well-being, where shared standards supersede self-interest. Ubuntu, which corresponds to ‘Sim Mo Ndwak’ (‘love your fellow’) in Hyam, efforts to support individuals in the spirit of togetherness with regard for others aimed at founding unpretentious and reciprocal existence built on trust. “Shim ndwak wu”

(“care for a friend”), the parallel idea of Ubuntu, favours the humanity, first, of the Ham and by extension the human race, as an integral component of networks that confers collective commitment to sustain existence. The significance of the above, linked to the HFWV explored in the study, is that the woman among the Ham is viewed as the thread which knits the family. The notion is captured in words “shazhi k̄a shu haar r̄a” (“it is the female who bonds the household”). Thus, the import of the song relates to the focus of the narrative as a tool in refocusing identity (Bamberg 2007: 130).

The title of Song: “Dzaar” (“The Wedding”), 43.

Author: Setduwa, S.

Abstract: The Place of Marriage in Ham culture

NS 1	O^N	
O dzaar ye we ngu ri ḡbab, o dawo mi		The wedding of your son brings relief to you.
O mi twang, dzaar ye we ngu ri ḡbab, ngu fyebi		I say as your son gets a wife you’ll find a breather
NS 2	CA	
1. Kheky ḡya ḡhyenna, ngu ghen di nd̄a ngu.		You plant seeds all alone in the farm without aid, so,
O mi twang, dzaar ye we ngu ri ḡbab, ngu fyebi		your son’s coming marriage is source of joy
NS 3	EA	
13. Ngu r̄a mar wee gwang, k̄a r̄a bo nang.		When you have male children, who marry
Mo r̄a na shu fu gyut shazhii di riryat r̄a.		respectable daughter in laws, you shall find one
Ngu kpee wok nyo yi ri go ngu k̄a kham ngu		among them who adulates you.
NS 4	EA/RA	
21. O khyiis ghiin noo, ngu khis da dan ngu.		To move home all the reaped locust all alone
Dzaar ye we ngu ri ḡbab owoo dawo mi.		demonstrates that your son's upcoming wedding calls
O mi twang, dzaar ye we ngu ri ḡbab. Ngu fyebi.		for joy, oh mother

The importance of marriage in the maintenance of the succeeding generation of members of society cannot be overemphasised, especially in societies which are principally agrarian. Oduyoye, an African female theologian, following one of Mbiti’s famous quotes that for the African peoples, and I add, especially the rural farmer, marriage is the centre of existence (Mbiti 1973), maintains that the institution of marriage is fundamental to African culture (1993: 342). The view is, as marriage is so treasured in most, if not all, African cultures, care must be taken not to fiddle with it as an isolated aspect of life because such a move was likely to cause a lot of slip ups seeing that the family is the smallest unit of the community. The description in Setduwa’s song sums up the points raised above by Mbiti and Oduyoye and echoes the worldview of the Ham.

In terms of narrative structure, the **O^N** explores of a forthcoming wedding, and it is to bring respite to an old widow. Soon, the **CA** proceeds to the past experiences the haggard lady had had to go through in life. In line with the observation I have made in the analyses of songs 9 and 23, above, the role of

the woman in the Ham culture is prominent. Also, at this stage of the narrative, the tale explicitly reveals the account is about people in a rural community, not in the city. Next is the **EA**, where the raconteur appraises the past and conveys relevance to the present. The song communicates about a widow who had given birth all to boys without a female child. Due to the rigour of farm work, every family of the Ham, following the practice of titled gendered responsibility, desired to have both male and female children. As much as the male children were often preferred, the lack of a female child equally had a powerful effect. After the preliminary phase, the story returns to **RA**, where the theme in focus is linked to the idea obtained first in the **O^N**.

The title of the Song: “Gom Ngywaa zi” (“Song of a Co-wife”), 52.

Author: Traditional (Communal).

Abstract: Songs expressing jealousy in a polygamous family

NS 1 **O^N**

1. Nāghā wok gyaa kā mo zhi nga,
Kā rē ni mēnē nga ri kpee nga, o khaayi

When a husband provides for his wife,
She will reciprocate with affection

NS 2 **CA**

2. Khak bi bo wok gyaa di meyi zhi sim
nga kā rē kheky nyi nga bo shishet
“a ngu shak nda?”

But how can a man spend his earnings on another
woman and come empty handed longing to be
nursed?

NS 3 **CA**

3. Zhi nga bo shwak hen nā
khak bi rā kheky di meyi zhi sim ngu,
kā rē twaa “mi shak nda?”

Only when he is rejected by the other woman that he
remembers me, what does he take me for?

NS 4 **CA**

4. “Zhi mi bo go giye mi kā shaar nga,
mi ri gos gha jang burodi, au mi ba ram
Kpaatam mā (cittaa)”

When my wife listens to me, I will buy her most
precious trinkets whatever the cost. If it means to
ascend a mountain, I will go for love’s sake

Manifestly, “Gyom Ngwya zi” (“Song of a co-wife”) is replete with conflicts and exemplifies a combination of the arenas of exposition, argument, and contestation (Martin & Rose 2008: 118). However, the narrative not only debates the past, the present but the future. Ironically, the voices encountered are of the distraught wife and that of her husband and not of the ‘co-wife’ or ‘sister - in - marriage’ as they are called at times. There is a depiction of series of contestations. While the woman accuses the husband of neglect, he, on his part, blames her for defiance. From what I have heard about the practice of polygamy among the Ham, at least it was so in the past, a man often took another wife if he thought his first wife nags excessively and scarcely listens to him. Conceivably this is one major point deduced in the story. The exposition, linked to the debate above, will be discussed in Chapter Four in detail, where I conduct the analysis of the genres of some songs exhibiting such features.

Back to the NS, the song has two main steps, **O^N** and **CA**. This **NS**, conceivably, is because of family discord, at times, lingers for a lifetime. Hence the tale does not formulate a resolution.

The title of Song: “Mi Neny Mi” (“I Opt Out”), 60.

Author: Traditional (Communal).

Abstract: A song of protest by a would-be bride

NS 1	O^N	
1. Mi neny mi noo, yaa		I reject the idea, oh mother!
		I do not assent to be married off across the River
NS 2	CA	
2. Mi neny mi dzaar di ngar Kap ba noo		I forgo the proposal, oh mother!
NS 3	RA	
3. Mi neny mi noo, yaa		I object. I do not wish to marry across the river
NS 4	C	
4. Mi neny mi dzaar di ngar Kap ba noo		

Although a short song, the narrative construction of the above song reveals disruptions of sequences. The tale, an emotional expression of a would-be bride, there is a recurring cadence occurs which has the purpose of affirming how resolute the persona was. The **O^N** expresses of a rejection of a finalised marriage preparation. Next, in the **CA**, is the justification for the decision to opt out of the wedding plan. As if the objection was not enough, the relator restates the point in the next line and then confirms that it was not the man, perhaps, that she rejects but the location, thus the **RA** and **C**. Above all, the account gives us a glimpse of the past of the Ham society, where despite the reported grip of patriarchy, the female had the right to say “NO” and this freedom to decline accepting an ‘arranged marriage’ (Gunn 1956: 119) disproves, at least in this situation, that the female in Africa had no voice.

3.4. The Genre of Ham Songs

The genres of Ham songs retain a longstanding tradition related to the mode of orality mostly inherited, rather than by a recently designed pattern (See, Paré 2014: A-85). Perhaps, the spontaneous nature of linguistic behaviour inherent in the genre elucidates why linguistic study and other disciplines seek to comprehend its processes. While songs in the oral, ‘unwritten’, cultures primarily communicate the way of life of people, a contemporary study (Musiyiwa 2013) is exceptional, following Martin and Rose’s (2008) SFL model, to offer a far-reaching investigating to identifying schematic patterns of songs in Zimbabwe. The reason could be because songs in Africa are often engaged in chronicling the histories, value systems, and beliefs of the community they emanate from,

most African sociolinguists are less concerned about details of the rhetorical structures (Agordoh 1994, Sow & Angell 1993, Finnegan 2012). Furthermore, the meaning and the subjects the lyrics (texts) communicate are apparently of greater significance than the shape they take (Thompson & Muntigl 2008, Adedeji 2012).

Linked to the above discussion, among the Ham of Nigeria, up to now an oral society, the phrasings of a song is chiefly verbal for lack of a developed canon of writing. Consequently, the song survives as verbalised art which depends on the spoken word and distinct from any written forms, thus, echoing Labov's (2013:7) idea, writing it, most times, effaces and deprives it of a range of expressive features which intrinsically come alongside the oral enactment (Sow & Angell 1993: 61). The emphasised point is that it is easier to recognise the structure of a genre in a written culture (Johns 2002, Knapp, & Watkins 2005, Martin & Rose, 2008, González Rodríguez 2015). However, in the spoken context, such as Ham songs, the indication of genre, linguistically, remains vague and imprecise. For instance, in Hyam language, the word which comes close to what a genre denotes in English relates to a sort or category, largely derived from the functional import once the song serves, rather than its structure or pattern (Mauranen 1998, Askehave & Swales 2001, Bhatia 2007).

The limited interest in 'genres as linguistic patterns' in Africa is understandable since the songs, often sung for particular occasions, are passed on from generations to the next and retained in the memory of the members of the society who recognise its attributive meaning and import (Nancarrow 2010). More so, as the songs are associated with a given cultural event, it appears, their genres, in the sense of form, follow fluid codes or manner. Besides they are shaped primarily to suit a frame of mind, what Halliday and Matthiessen (2004: 6-7) call "weather and climate." Consequently, the construction of the meaning of Ham songs, accordingly, is strongly connected to social relevance for it is the context of their delivery which often dictates its classification, from the perspectives of the Ham people themselves (See, Sow & Angell 1993: 62 and section 2.4., for a related discussion).

Nonetheless, as an SFL oriented study, this dissertation draws components from the expanding field of genre studies (Miller 1984, Christie & Martin 2005, & Martin & Rose 2008) applicable to Ham songs. My submission is that, although the Ham may not have an accurate conception of the genre as expounded in SFL, there are, nonetheless, concrete linguistic structures which fit the view of genre as recurrent performed shared acts (See subsection 2.4.2. for more on this). The previous outlook conforms to the extensive linguistic evaluation of the internal patterns of generic forms (Miller 1994, Bateman 2006:178, Paré 2014, and section 2.4.3). Meanwhile, to distinguish between the narrative

stages I have surveyed in part 3.2.3 from the analysis to follow, I craft some adaptations to precisely “map” out the genres in Ham songs in the following manner with the abbreviations in brackets:

- Rhetorical Purpose (**RP**) expresses the focus and the stance of the rhetor or narrator.
- Orientation (**O^c**): the subject in the story.
- Complicating Event (**CE**) is the escalation of the encounter in the storied experience.
- Sequences of Events (**SE**) signify the organisation of occurrences stated in the song.
- Evaluation (**E**) is a remark or a criticism of incidences (positive/negative remark).
- Resolution of Events (**RE**) is when the conflicts raised in SE are resolved.
- Stanza (**ST**) indicates the section the lyrics belong to in the song.
- Song 1 – 66 (See, the songs in the appendix)
- Line (**L**) signals what line in a stanza (ST) the statement is taken from.

For more details on the Labovian organisation, see, Miller 1984: 155, Martin, Christie, and Rothery 1987 cited in Bhatia 2004: 24, Martin and Plum 1997: 301, Thornborrow and Coate 2005, Martin and Rose 2008: 50, and Paré 2014: A-89.

3.4.1. Recount/Historical/Biographical Genre

Typically a recount is reflected as a story which chronicles a sequence of personally or communally experienced undertakings as they unfold through time (Martin & Rose 2008: 53-54). Another way to comprehend what is meant by a recount genre is to refer to what Knapp and Watkins call ‘the genre of describing’ (2005: 97). A typical construction of a recount, therefore, typically has, at least, three steps: Orientation (the opening), Record of Events (the highpoint), and Reorientation (recap), which in some songs may be absent (Thornborrow & Coates 2005: 1-2). In addition, some songs have more rhetorical moves as a result; there are no clear-cut patterns but working with an agreeable taxonomy.

For instance, some songs employ the mode of a recount yet devoid of a resolution of the confounding happenings and have no evaluative stage, but assesses of different kinds distributed through the events (Martin & Rose, 2008: 51- 54). Nevertheless, there are some Ham songs which cluster as recounts since in the form of their lyrics their principal goal, it seems, is to give methodically a record of events which are often chronologically presented (Feez & Joyce 1998: 4). In songs with these features, change rhetorical order are marked to designate the stage the song communicative event takes place (See section 2.3.3 for added details).

Song title: “Oyaa Dawo” Mi (“Oh, my mother”), 5.

Author: Maida, M.A.

Rhetorical Purpose: A tribute to a mother.

RP 1

O^G

Hyas Gom:

Ooo ya...a Ooo ya...a mi kpek wu noo
Mi kpek wu noo
Ooo ya...a dawo mi noo, mi kpek wu noo

Chorus

Oh, I mother, I'm indebted to you
Thank you so much, mother
Oh yeah, my mommy, I am appreciative

RP 2

CE

2. Mi ba ri zhir yi da...a giye ngu kpeny mi
Dawo ...
Ngu kheky nyeny mi da fe ca mbwankob bo
Dawo....
Fe ca mbwankob bo da...a kata mo mar bi
Dawo...

I will not fail to recall your labour on my account,
Oh mummy
You had me in the womb for nine months
and then I was born
After agonising pains for nine months before I was
born

RP 3

SE

5. Rwong nga bo dut bi da...a, ngu haam mi shaa
ngu. Dawo....

Every time I took ill, you grabbed me in your arms.
Oh mummy

RP 4

SE

9. Mo cwam mi gaar kyaam mo da...a, ngu ri peb faa
ka feny ma. Dawo

You toiled to pay my fees at school
Oh, my resilient mother

RP 5

E

12. Kyaam ye ngu taam mi da...a, kii kyuk mi hen
mi nii. Dawo....

It is for your effort that is why I am a success today.
Oh mummy

RP 6

RE

16. Mi kpek wu noo da bo kyaam ye ngu taam mi

I am so grateful to you for my nurture, Oh mother.

The generic pattern of the song, faithful to the Labovian form reported by De Fina and Georgakopoulou (2008), follows the rhetorical purpose as a ‘verbal technique’ for recapping past experiences to match historical sequence (Labov & Waletzky 1967: 13). The storyteller, from the O^G, registers the event about to be conveyed, which is an accolade to his mother. From there he develops sequences of events which warrant for the praise the story expresses. Further, the rhetorical move leads to other SE of related occurrences in the past life of the chronicler. In this order, temporality and the fastidiousness of the told experience (Herman 2009: 19) to assume the tale that actually transpired (Labov 1972: 370). More SEs build up in the account to demonstrate the varied ways the persona’s mother made selfless sacrifices in the course of the growth of the raconteur. This construct, from the point of amplification of one event to the other, perhaps, is to appeal to the listener and to authenticate how exemplary the tale is. At the close of the song, the story comes with an appraisal in the RE where the narration returns to the initial stage it begun.

3.4.2. Observation/Comment Genre

The observation which comments on events is often a tale whose primary objective is to express a personal response to happenings and situations in society. Songs with an observation style review the circumstances surrounding of events (Jordens 2008: 107, Martin & Rose 2008: 65). Usually, in observation, events do not develop in a sequence but come apart at intervals (Rothery & Stenglin 1997) alongside the songster's remarks. For the feature of events merged all into one, the observation genre, distinguishes itself from other narrative patterns. Some of the features the observation genre retain are disruptions of the events they designate, as well as the approach utilised in evaluating the incidents. Martin and Rose state that the central issue (character) might reveal powerful emotional state of mind through such words relating to an intense feeling of "shame", sorrow, or discomfort, which indicates his/her suppositions, however, the main idea of consideration is to underline the significance of the incidences the narrator comments about (2008: 67). Let us see the next song.

Song title: "Gbyem Kpyeny Gbyem" ("This is the Time"), 27

Author: Mamman-Gbyo, D.

Rhetorical Purpose: To observe/comment on the existing lifestyle of the Ham

RP 1

O^G/Observation

1. Gbyem kpeny gbyem
Nek hye deny shat ra, Ni Hyam sakyaan na ra ghi sheny
nya ka bwat da yi

The time has come
Let's be patriotic as our cognates have made progress
while we lag behind, my people.

RP 2

Observation/Comment/SE

2. Na bo zhir yi gi ye yang kike ngu taam ngu, a ngu ji di
ghab su khi ngu
Na bo zhir yi gi ye yang dawo ngu taam ngu, a ngu ji di
ghab su khi ngu
Na bo zhir yi gi ye yang we zhaa ngu taam ngu, a ngu ji
di ghab su khi ngu
Na bo zhir yi gi ye yang tir zhaa ngu taam ngu, a ngu ji
di ghab su khi ngu

Do not overlook the lessons your father taught you to be
industrious in whatever you do.
Never disregard the instruction on the need to be
inventive
Remember the admonition of your brother about being
self-determining
You should recall your sister's counsel to remain
purposeful in life

RP 3

SE/Comment

3. Nyi bo dzi di gaar kywom nyi noo, gyeny sar ra Ham
na bo gyus yi but ra

Wherever you find yourselves, be focused, and do not
lazy about

RP 4

SE/Comment

7. Deny shar ra noo
Deny shar ra noo
Deny shar ra we Ham
Deny shar ra noo
Deny shar ra noo

Stand firm
Be unswerving
Remain motivated, son of Ham
Please steadfast
Be single-minded

Deny shar ra tir Ham
Na bo gyus yi but ra

Be determined daughter of Ham
Do not lag behind

As the focal concern of the story stems from a reflection of happenings in the Ham community with the intent to remark on them, the RP 1 in O⁶ opens with the observation “The time has come.” The objective to deliver a ‘personal response’ (ibid), results when the next line of discourse, the RP 2, combines observation, comment, and SE attended to by an E primarily to deliver the “lessons” the parents of the audience must have imparted them about diligence in whatever they do. Afterwards is another SE akin to an ‘observation,’ which comes along with advice, warning and admonition. The last RP culminates the attitude of the songs with the components of observations and remarks, at the same time offering SE/comments inspiring the target audience to “stand firm,” “be single-minded,” ... and “do no lag behind,” a temperament which appeals to the instructional and didactic genres to be discussed next. On the whole, the RP of the other song genre leads me to reiterate the multifaceted nature of Ham songs enunciated in subsection 2.4.1. With regards to the stories I focus in the present study as oral narrative (De Fina & Georgakopoulou 2008: 381), coupled with the fact that most of the songsters aim at influencing society about the disruption of peaceable life, the element of advising or talking to heightens the prospects of many songs falling in this genre.

3.4.3. Instruction or Didactic Genre

In a song with an instructional, didactic, or moralising angle, the focus is often to offer the audience or the interested public some sort of advice nearly on every aspect of life, as if the songsters were some experts in every aspect of human endeavour. This kind of songs habitually attract the patronage of members of society as most of the issues (stories) at the core are recognised as factual, and everyone in the community seems to know or talk about them. Hence, how to succeed in daily undertakings, in what way to relate harmoniously with people, and how to escape the perils and impulses of everyday life are the foremost concerns. Primarily, instructional songs among the Ham, I suppose in most, if not all cultures, are moralistic and take a transcendent ethical predisposition. In the cultural setting, most Ham folktales, especially those told to children, could safely fall into this category.

My view and Musiyiwa (2013) express a similar notion that the instructional genre possesses dominant patterns like the traditional oral form. While in the ancient times, it was an elderly person, a sage teller, who told the tale, in the present situation, the singers take centre stage and act like the old Greek sophists to ‘educate’ their willing Ham listening audience. The outlook of the instructional

genre as advanced by Martin and Rose (2008: 7) encapsulates the point where the study associates the genre, just as among the Ham, with the teaching of the rules of conduct in schools. Since Ham songs are spoken discourses, they could be explained with the benefit of the Labovian theory of the “personal narratives” (Labov & Walensky 1967) as echoed by Hasan (1984, 1985) and in Martin and Rose (2008: 9), which all originates from the oral storyline accounts.

The title of the song: “Gbyab Khyi Ra Kii Su Tset Da, Ham” (“Unity is our Strength, the Ham”).

Author(s): Wee Hammass Band, Song 21

Rhetorical Purpose: A call for cohesion among the Ham

RP 1

O^G

Hyas Gom

Gbyab khyi ra kii su tset da, Ham
Gbyab khyi ra kii su tset da, Ham
Ki gyo hye gbab khyi ra riryat da, noo,
wee Ham

Chorus

Unity is our strength, oh the Ham
Only through unity shall we progress
Hence, it is needful we are unified, oh
descendants of Ham

RP 2

CE/E

1. Hye bo gbab khyi da, ribi di ryem
siset ra

If we are bonded, we would be happy
and live in harmony

RP 3

E

2. Hye bo gbab khyi da, hye di
wok gyaa gywang

Once we are united, we could achieve
more together

RP 4

SE

4. Mo kike ra ka mo yawo ra
Ki gyo hye gbab khyi ra

Our fathers and mothers
It was high time we stirred harmony

RP 5.

RE

Hye bo gbab khyi ra ribi di ryem sisetra

When unified, Ham land will blossom

True to its title or expression, the rhetorical purpose of the instructional genre is to ‘teach, educate, or instruct’. Indicatively, from its patterns, the difference between the instructional genres with the ‘observation’ genre is slim. Perhaps this point validates the specificity of culture in the delineating genre. Within the Ham culture, an instruction often attends an observation and a comment. When an observation about life is made, the objective is likely for the aim of giving an instruction with a moralistic twist. In the song above, the story opens with an observation/comment in the first two lines in RP 1 and then moves to the order ‘Ki gyo...’ (It is good...). This illustrates the pattern of advice in the Ham culture. It often comes as an observation because of the precept of speaking. It is even more so when the ‘instruction’ derives from a younger person, hence, through the disguise of observation, an instruction is delivered. For instance, there is a reputed aphorism in Hyam which says

“syeywe ka baa ges shakpo, bo nga ka shem nga” (a child may not reproof a senior, but an observation is allowed). Going by the preceding, the claim I make about the interwoven nature of the observation/comment with the instructional genre is validated.

3.4.4. Ham identity construct by way of Humour

A significant degree of creativity associated with the production of words occurs every day in the course of human interactions. As humanity celebrates personalities renowned as ‘prolific writers’ in literate cultures, so are there an exceptional tapestry of words in oral societies, like the Ham. One of the ways this artistic construction of spoken discourse is attained is through humour, a mutable idea of the genre which I undertake to demonstrate in a number of Ham songs. Since humour is often linked to teasing, jokes, irony, metaphorical figuration, ridiculing, response, and even what may seem like abuse, at times, the context of its deployment needs to be studied and validated. For all I know, among the Ham, and a study by Kotthoff (2007: 265) proves this is so elsewhere, humour allows for the transgression, disruption, and the deferral of the precept of the conventional discursive domain.

Following the evidence I gave regarding hilarity in subsection 2.7.1., where I described that the sphere of humour as a genre offers an opening to navigate identity, especially during a public gathering or work among the Ham, it suffices to point out that joking, which corresponds to delight or hoax in Hyam, warrants the sender (speaker) to move away from conventional boundaries of communicative acts. This disruption of ‘borders’ allows a hilarious speech act embrace a fusion of recurrent recognisable patterns of purposive interaction (Bateman 2006, Martin & Rose 2008, Freedman 2012) to accomplish the mission of generating the funny side of life. My observation of the hilarity of the Ham reveals that they depend on an embedded awareness inscribed in the culture to fully appreciate their effect (I imagine this to be the case in other cultures, also).

Berkenkotter and Huckin (1995: 2), following Bakhtin (1981), contend that genres are sites of contestations with a core strain between forces calling for stratification. Hence, the dependable setting of an utterance, the milieu in which it exists and takes form, remains dialogised unspecified reliant on the social aspect of language, but altogether tangible, with unambiguous content accentuated by a separable utterance (p. 272). In this way, genres become inherently potent rhetorical formations that could be deployed subject to the situations of their use, and so genre awareness should be viewed as a form of positioned reasoning. Manifestly, it could be advanced that the genre of humour occurs at a number of levels: The internal, the situative, and the external (Kotthoff 2007: 265).

Adloff, Gerund, and Kaldewey's (2015a, 2015b) papers on 'tacit knowledge' encapsulate the above point. The idea is that implicit linguistic knowledge benefits the recognition of the related metaphors, embodiments, visualisations and explications utilised in a humorous or solemn moment (2015a: 7-16). Hilarity relies on a temporary suspension of disbelief to situate the humour. This direction is a substantial deviation from everyday conversation. The nonconformity to 'definite' borders for genre studies is reinforced by this feature of humour affirming that genre remains a fluid and contested terrain so long as the objective of the represented social practise is attained. Hence, the field of humour is a domain where the complexity of genres is further revealed (Martin & Rose 2008: 6).

With reference to the Ham, the essential constituent of humour is recognisable engaged in the context permissible. Surrounded by this 'internal' level are boundaries with well-defined interactions where humour-making is characteristic. One of the primary functions of humour in this way is to deformalize a context. The humorous poem to be analysed exemplifies one which may be delivered during an informal event between contemporaries or what the Ham call *mo ndwak kyen* ('playmates'). That aside, it suffices to point out that there are circumstances when humour is not allowed, for example, a joke from an accused person standing trial at a public communal hearing. The language of humour is, apart from being ironical, metaphorical, and implicit.

The spoken humour, which I will demonstrate with song 62 and in a number of episodes in songs 1 and 36, comprises a chain of linguistic choices made by a speaker/text, context dependent and mirrors a dislocation of ordinary occurrences for the sole aim of eliciting laughter and amusement. Other elements of an oral joke are repetition, implied social aptitude, marked phrasing, disruption of the existent, spontaneous laughter, and the prospect of stimulating instant interpolation heightens the humorous atmosphere. The definitive study by Halliday's (1978) of language as social semiotics and Van Dijk's (2008) discourse as context speak to the concerns in the analysis to follow.

3.4.5. Analysis of the Genre of Humour

The title of the song: "Mi Kpeny Nda" ("What Wrong Have I Done?"), 62.

Author: Oral Poetry

Rhetorical Purpose Metaphor of insults for humour

RP 1 **OG**

1. A mi kpeny ngu nda_ngu
gbang di mi?
Hywee-ri-hywee

What have I done to you that you
hate me so?
Hywee-ri-hywee

RP 2 **CE**

2. Gaa nyeny ngu pom-pom

Your belly is as enormous as the sack

ka bidom kpop *Ku*
Hywee-ri-hywee

of a *Ku*, chief priest
Hywee-ri-hywee

RP 3 **CE**

3. Gaa nyi ngu maar ra_aka mo
wum ngu di yang *Ku*
Hywee-ri-hywee

Your mouth swell like one
charred with the fire started by a juju priest
Hywee-ri-hywee

RP 4 **CE**

4. Gaa khi ngu gbing-gbing ka
kpo kyaar kpop *Ku*
Hywee-ri-hywee

Your head is as huge as the stone
of a *Ku* chief priest
Hywee-ri-hywee

The above song, which first appears in a study by Makadi, A. D. Samson, E. A. (n.d.: 20) under the heading ‘Hyam Folksongs and Proverbs,’ exemplifies the poetic licence of the genre of humour, and as I have demonstrated in the preamble to this section, an interposed normal world is the domain of such a genre. The story begins with a rhetorical question to which hardly anybody has an answer to, but the inquiry signals that the ‘addressee’ is presumed to have done wrong to warrant the insult hurled at him/her as a result of some incidences that might have occurred in the past. Popova’s submission that narrative depends on and constructs a causal rationalisation of life (2015: 2) supports my assertion. The point to be taken is the awareness of the ‘narrative environment’ is essential to fully appreciate the depth of the biting sarcasm embedded in the account. Apart from the fact that the story affronts the targeted persona and ridicules him/her which elicits spontaneous laughter and clapping to encourage the speaker, the expression ‘Hywee-ri-hywee’ appearing in the last line of every stanza is mostly a chorus intoned by the audience. The idea that humour in the Ham beliefs is temporal and only for the moment it is delivered impends on the suspension of the ‘real’ for an imaginary world of hilarity. Besides, the amusement is heightened through the utilisation of poetic skills which equal what is found in written poetry with alliterations and assonances (repetition of consonant and vowels sounds) within a line or verse for poetic effect, as illustrated below:

RP 2

Transliteration

n = nyeny/ngu (alliteration)

belly/you (your belly)

p = pom/pom [duplication for effect] (alliteration)

swollen/swollen (bloated stomach)

o = pom/pom (assonance)

same as above

k = Kpop/*Ku* (alliteration)

Chief Priest

h = Hywee-ri-hywee [a meaningless sound engaged for humour and witticism] (alliteration)

ee = Hywee-ri-hywee (assonance)

RP 3

n = nyi/ngu (alliteration)

mouth/you (your mouth)

m = maar/mo/wum (alliteration)

rubbed/ accidental burn

RP 4

g= gbing/gbing [repetition] (alliteration/assonance) massive/enormous

k=kpo/kyaar/Kpop/Ku

pudding/stone (pudding of gravels)/chief priest

Further analysis shows the rhetorical moves of hilarity after the O^G follows a build-up of CEs combining penetrating utilisation of imagery, irony, pun, and another metaphorical expression for the purpose of linguistic embellishment. At least, this component of the genre affirms that its objective is not about the representation of the real-world but the elicitation of amusement. The O^G combines structures, in the form of attributive qualities, which the narrator conveyed with evaluative import but delivered in a tacit and implied manner. Plausibly, another disruptive peculiarity of the genre of humour is that it does not have the purpose to seek a resolution.

The title of the song: ‘Bat We Nanggwang’ (‘Dare a Leopard’s Cub’), 1.

Author: Maida, A. M.

Rhetorical Purpose: Insult/Unstated at a professed ‘enemy’ of the Ham

RP 1

[Khwep]

E

[Hums]

RP 2

15. Ngu bo ceky a ngu shu nger-nger khi ti zhaa mi noo, bat fu Ham ma k_a ra ghi zhaa ngu noo.

CE

Do not be imprudent (silly) to dare the Ham, my sister; you’d evoke the wrath of a united people

RP 3

[Khwep]

E

[Hums]

RP 4

16. Ngu bo ceky a ngu shu tam zheer r_a we zhaa mi noo, bat tir Ham nda k_a ra ghi zhaa ngu noo

E

When you irresponsibly taunt a Ham lady, Your folly will earn you agonising pains

RP 5

[Khwep]

E

[Hums]

RP 6

17. Na yi bo tom ngu a ngu baam bo mau bi, ji ri shaar nga we ba gan tset wu noo

RE

Whoever deceived you to test me, go report I’m unconquerable

The above lines are taken from a lengthy narrative (Song 1) which I have explored to demonstrate its wealth of linguistic configurations among the Ham. The lyrics exhibit two kinds of insults: the unspoken and the articulated. From a cultural awareness of the society, the ‘spoken’ insult is not as loathed as the tacit one. *Hmmm* [Khwep – a hum] has a broad range of meanings and its piercing weight depends entirely on the context in which it is expressed. For instance, when there is a loss in

the family ‘hmmm’ would mean deep emotional state of grieving for the dead. Again, if everything is all right in a given relationship, say between friends, ‘hmmm’ might suggest the utterer remembers the past that is moving (positively or negatively). However, if *hmmm*, an expression which could also denote a sign of approval in the culture, is voiced during a clash, then the connotation of the unstated could suggest a grave threat. In a demonstration of this, the rhetor voices a *khwep*, ‘tooting,’ in **RP 1**, 3, and 5, alongside spoken insult in **RP 2**, 4, and 6.

The question which a person not conversant about Ham social life may ask is ‘where is the humour in the lyrics?’ By way of a recap, the narrative in the song negotiates the identity of the Ham against the ‘Other’ and from what I have gathered, in the past, the song was sung in preparation for war (For more on the import of the tale, see sections 3.3. & 3.5.). Even if the link to a war is not wholly accurate, the statement in **RP 2** (ST 15) of the song addresses an ‘enemy’ which plausibly supports the view that the insult was directed at a non-kin, thus, has the propensity to be associated with contempt and sarcasm, the two being discursive elements which could elicit laughter. Furthermore, coupled with the knowledge of the “Other,” who is to be “made to pay” for an insolence against the Ham, by way of bonding and solidarity (White 2008: 5), social relations are affirmed.

Further humorous generative linguistic components exist in words in the bold print below:

- RP 2 ... **nger-nger khi**, ti zhaa mi noo /only an **imprudent/silly** person dares the Ham, **my sister/E**.
- RP 4 ... **tam zheer ra**, we zhaa mi / to **rashly taunt** a Ham lady attracts **agonising pain/E**
- RP 6... **tom ngu** a ngu baam **bo mau** bi /**deceived to test/unconquerable/E**

The title of Song: “Ntar Nyam” (“The Hunter”), 36.

Author: Garba, S.

Rhetorical Purpose: Work-related Humour and sarcasm (Menfolk)

RP 1

O⁶

12. Shakhak ghā, mo k_a taar bo ririk ghā,
T_a shakhak ghā, shazhi k_a baa bat.
T_a shazhi, syeywe ku kyenkyen
T_a shakhak ghā, syeywe k_a baa bat
nkpan shakhak ghā, shazhi k_a baa bat

The fearless of men get yodelled
The arrows of heroic hunters are feared
But the bow of the sloth toys with
The poisonous arrows of the masculine
hunters are dreaded by cowards

RP 2

CE/E

14. Di dwaa mo ri ceky wu noo, shakhak ghā
Shakhak, hye wut da dwaa, we ra
Hye khwa titaan n_a k_a wut da ri dwaa, we ra.

The wilds are where maleness is tried. Bold men,
let’s go to the farm
Take some water, and off to the jungle, we go.

<p>RP 3 CE/E 15. Dzaaki³² yung ku jyab wu di dwaa Nanggwang-nga yung ku jyab wu di dwaa. Burkpeny nya yung ku jyab wu di dwaa</p>	<p>The lion awaits you in the forest The leopard is lying in wait to test your bravery The python, the fierce snake, lurks in the moor</p>
<p>RP 4 CE/E 16. Burkpeny nya bo gha ho kheba, naan ni ku ri gum nga? Shakhak gha ku shu ri na di ree?</p>	<p>When a python is sighted in a town, only the bravest of men can dare it Where are our brave menfolk?</p>
<p>RP 5 E/CE 17. Di ree mo ri ceky wu noo, shakhak Hye khwa titaan na ka wut da ri dwaa, shakhak 18. Shakhak ku shu dwaa shazhi shu ri haar ra, khai</p>	<p>This day is the stint reckoning, kinsmen Eat some food, let's head to the wilds, menfolk. Courageous men are in the woods while the coward loiters at home, my comrade</p>
<p>RP 6 E 20. Shazhi, dzaam bo nyi shakhak gha Shakhak ku shu ngbaa yam ma, khai Burkpeny nya yung ku jyab wu di dwaa khyai Nanggwang-nga yung ku jyab wu di dwaa khai</p>	<p>The feeble, come witness men of valour Hard working menfolk are champions They fear not the python in the moorland, comrade. The leopard shocks not the brave, my friend</p>
<p>RP 7 E 21. Di ree, Nom ma jye noo, we ra Di ree, Nom ma jye noo, shakhak gha</p>	<p>Today is the day of trial, brother This is the hour of surprises, menfolk.</p>

Work-related interactions, of the hunting society, reflected in this song allows members to “do gender” (Schnurr & Holmes 2002: 101), that is forming identities in relation to sex. The humorous acts in the verses above convey the identity of the fellows of the profession in an attempt to stimulate and influence the attainment of their set objectives. The rhetor, in RP 1, begins with the significance of honour and compares ‘men’ (the courageous hunters) with ‘women’ – the metaphorical weakling. He refers to bows and arrows, which were the traditional tools for the hunt. In RP 2, the tale comes with an E combined with CE which heightens the matter at the heart of the account. Next, RP 3 further complicates the condition of the ‘coward’ male where such is reminded that the Lion was in the forest waiting for a duel. The climax mounts in RP 4, with a CE and E, which is a mockery of the weak and defencelessness of the coward. RP appraises and then compound the fear of the supposed ‘sloth.’ By the time the narrative gets to RPs 6 and 7, what is replete is how hilarity is linguistically deployed, by way of ridiculing the weak minded male (hunter). This mockery elucidates the variety of wittiness inherent in the discourses of the Ham in the songs under analysis.

³² In the investigation I have undertaken, there is little evidence that lions actually existed in the geography of the Ham. One of the proofs to this claim is in Hyam, there is no recorded word for the lion but *dzaaki* which is a Hausa loaned word, *zaki*.

As I stated in Chapter Two (subsection 2.7.1.), Humour in the Ham society may be directed as a joke, irony, sarcasm, parody, or even as unswerving insult utilised as an identity-formation stratagem or an expression of social outlook. The genre of humour, in Garba's song, subverts everyday language use and becomes a compelling tool for cultural and subjective affirmation where speakers express ideas which could be held improper in a common interface (Holmes & Marra 2002, Kotthoff 2007, Yus 2016). Here, Evans' (2015: 3) point resonates since humour offers the declaration of various identities as a fragment of a linguistic and collective extension of culture. Above all, the hilarity in the song makes one's attachment to a group noticeable (Boxer & Cortés-Conde 1997, Fine & de Soucey 2005). Correspondingly, the humour deployed indicatively is a potent contraption for individuals within an exclusive social hierarchy when such are situated (or situate themselves) as outcasts (Moody 2014).

3.5. Appraisal Invoking the Identity Construct in Ham Songs

I essentially outline identity as arrays of attributes which offers acknowledgement or designation, allusion, affinity, coherence and meaning for distinct members of society, acting not only independently but collectively (For in-depth debate, see section 2.7). Accordingly, Geertz's (1963) view of identity as intuitive affiliation which is chiefly ascriptive and centred on the 'givens' of life (ethnic group, kinship, and culture among others) connects to the view of the Ham as a society. Yet again, Erikson (1968: 22) notes that identity is a process positioned in the core of the individuals in addition to being fundamental to their shared culture, a course which institutes identity in mutuality. From this angle, the notion that social identity varies from individual identity actuates by connecting with a group where one finds kinship, emotional affiliation, and affection, or a recognisable outlook to a sense of belonging (Benwell & Stokoe 2006: 25, Bednarek & Martin, 2010: 10), appeals to my concern.

The significance of appraisal (section 2.5) is to assess the linguistic expressions embedded in the songs of the Ham to establish in what way(s) the narrative support or reject sociocultural practices which often manifest the expected character of the people through semantic resources mirrored as the process of construction of meaning (Bednarek & Martin, 2010: 1 & 25). I argue that the texts of songs of the Ham in the analysis to follow account from the perspective of blame/praise are enormous (Martin & White 2005), while the content of the texts and themes affirm the dialogic nature of verbal communication (Bakhtin 1982), which at times comes, with recurrent intertextuality. The fundamental point is, through appraisal, self-expression of individual personality among the Ham

disappears while engaging with added voices from a range of viewpoints becomes the principal mode of assembling meaning in the texts.

The formation of meaning results from the expectation of the response of the audience to the singer/narrator premised on the degree of commonality, connection or rapport between them. To focus on the concern of identity, I explore the first two of subsystems of appraisal: Attitude and Graduation as the chief focus are on the evaluation of *attitude*. Martin and White (2005:35) record that *attitude* deals with feelings, including emotional reactions, judgements of behaviour and assessment of situations while graduation relates to grading phenomena whereby moods are amplified to articulate categories. Accordingly, ‘attitude’ is conveyed through ideas which explicitly or implicitly designate positive or negative evaluations. In particular, White (1998: 100) states that the systems (feelings, emotional reactions, judgements of conduct) within attitude provide resources for community assessment, and since this study deals principally with social interaction, this approach is adjudged most suitable.

In the song to be analysed, I highlight in bold print what I understand as ‘negative attitudes’ judged from social norms among the Ham. For instance, White (1998: 33, 2009: 9), Iedema, Feez and White (1994) view evaluation as compelling forms of rules and regulations or structures of value. The ‘positive attitudes’ are left in light print for the sake of contrast. Within this framework, the action of members of society could be construed as ‘good’ or ‘bad’ by exploring moral or the immoral as the norm. In this regard, judgement is often predicated on the scale of cultural, conceptual standards (White 1998: 104) which may not be relevant in other cultural settings. The preceding affirms the claim that the texts of songs, which is the concern here, significantly appeal to the sociocultural connectedness of the Ham from which it emanates.

Another aspect worth paying attention to is the category of ‘social esteem’ versus ‘social sanction’ as premises for value judgement as a system within the framework of ATTITUDE. By ‘social esteem’, the focus is on evaluation through which a person/character judged is blamed or praised within the standards of a specific community (White 2009a: 9). The same goes for *social sanction*, the second category often utilised to assess veracity, truthfulness, honesty, credibility and genuineness while propriety tests the ethical features. A case in point is when an individual is evaluated as brilliant, apt, or strong or on the contrary unintelligent, sluggish or weak, it is to be expected that the scale of social esteem within the person’s community had been the basis. The texts of songs, as I will demonstrate later, perhaps possess the sub- categories of social esteem and social sanction obtainable in the study by Iedema, Feez and White (1994) in the succeeding order: ‘normality’, ‘capacity’, and ‘tenacity’.

‘Normality’ is utilised to judge if the person’s action is customary or unusual within a given context (positive or negative aspect). ‘Capacity’, on the other hand, is utilised to test a person’s physical and mental ability such as sameness, strength, thoughtfulness or otherwise while ‘tenacity’ would refer to the dependability of the individual, diligence, and bravery or the contrary of all these attributes (see White, 2005: 53). The implication of the preceding analysis is to establish the degree of evaluation as judgement often employed to examine the dos and do nots, the usual and the unusual, the acceptable and unacceptable of attitude within a given sociocultural context like that of the Ham, in this case.

3.5.1. Appraisal Invoking Symbols Enacting Identity

Totemism is a distinctive mark which often affirms a kinship between an individual and society with an animal with a twofold significance linked to religion and social life (Meek 1925 I: 173). In the absence of any literature which establishes the possible reason why the Ham adopt the leopard as the totem of the society as documented by Meek (1931: 119-122), as well as in songs 1 and 36, as I will demonstrate afterward, I undertake to find out the character and behaviour of the leopard to see if I could connect any traits of the wild cat with the Ham. Primarily, I navigate this association as a metaphorical representation which requires some historical and cultural interpretation. Writing on totems and the manifestation of identity, Mashige (n.d. 1.) states that the at times subjects as totemism become so ordinary that people tend to lose the cultural and aesthetic connotation.

Since this dissertation seeks to elucidate the social need for the expression and evidence of the identity of the Ham, the inkling is to establish why the leopard and not any other animal is utilised as totemic. The best clue I have found is from Janssen’s website “Out to Africa³³” where it is reported that generally, leopards are vigilant, clever, and do not accept invasion into their territory. Hence, an unanticipated encounter might lead to a fight. Besides, through traces and sounds, the leopards typically recognise the whereabouts of one another. Therefore, when the persona, in “Bat We Nanggwang,” (“Dare a Leopard’s Cub”) addresses apparently an ‘imaginary’ enemy, the notion is the quest to safeguard the interest of the Ham by warning “non-leopards” not to attempt to spring surprises. The totemic concept has a spatial connotation within the belief system which recognises it,

³³ Jansen, P. <http://www.outtoafrika.nl/animals/engleopard.html> (Accessed 16 August 2016)

and my cultural awareness indicates that the leopard signifies the strength of character and the pursuit of self-protection against external domination which I will expound next with examples.

The song title “Bat We Nanggwang” (“Dare a Leopard’s Cub”) (see section 3.3 and subsection 3.4.5 for details) is an all-encompassing song with one of the most prevalent themes of identity construct of the society of study. In fact, the song had a record sell and is said to be liked exceptionally in the community because of the linguistic and representative components in it (evoking the past to make meaning in the present). It is useful to mention that I make use of the ‘leopard’ and the ‘cheetah’ interchangeably in the study as the two are similar big cats since it may not be said for certain which of the species existed in the region of the Ham known as *nanggwang*. As the next verses would show, the subject of the narrative is the expression of the cohesive capacity of the Ham to repel any opposition which threatens their corporate existence. In this regard, the hint is an injury to one is a harm to all. For this component of the song, I could safely class it as a motivational song.

Hyas Gom

Bat we nanggwang noo yee, yee
Bat we nanggwang ka ra ni gyaa
yang noo

11. Na bo ni a nanggwang da wut ke zang
nga noo, hyaa, bat we nga noo, k_a ra ni

Chorus

Threaten the leopard’s cub, yee, yee,
Exasperate the fierce cheetah’s cub and face
the **wrath** of its **kinfolks**

Do not contemplate that the leopard is out of sight,
assault its whelp and you’d tell!

In the verses above, the evaluative language is linked to the concept of affinity, connection, solidarity, and the exploration of the notion of praise and blame, as argued for by White (2008). The ‘antagonist’ is taunted to ‘threaten the Ham’, and the wild cheetah will spring surprises through overwhelming revenge. That the society from which the narrator speaks is a cooperative society where cohesion is the basis of survival, the formulae of the language of solidarity is further accentuated. In a related extract, Garba’s song “Ntar Nyam” (“The Hunter”) conveys a message containing metaphorical sarcasm directed at men, perhaps, members of the profession who have defaulted their title role. The song transmits the HMWV (subsection 3.3.2) and employs the symbol of the leopard to underscore the perception of the Ham of themselves as strong and able to defend their territory.

The representation of the leopard depicts bravery, courage, and fearlessness, while the ‘addressee’ alluded to as ‘female’ is viewed as a coward, a sloth, or feeble. The juxtaposition between bravery with cowardice through the symbolic imaging of the fearlessness of the hunter is faithful to the view of being a young of the Ham, typified by the character of the totemic cheetah. At this level, the distinction between the men (two for the sake of disparity) discussed in the tale is utilised figuratively through evaluative adjectival word as ‘courageous.’ My interpretation is that most of the features of

appraisal are actually descriptive and often express the opinion of the speaker which could be subjective and biased. Nevertheless, for the goal of producing an effect on the addressees, imagery linked to symbols as the leopard, which may praise or vilify human behaviours are evoked.

<p>2. Di ree we nanggwang nga, hye ri ni ngu, noo. Shakhak gha shu bo feri: waarung ka gan waar ra khai</p>	<p>Today, the bravery of the cub of the leopard³⁴ will be tested. Among two men, one is courageous than the other</p>
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3.5.2. Appraisal Invoking Attitude

“Bat We Nanggwang” translated as ‘Dare a Leopard’s cub’ employs the evaluation of social esteem to affirm group’s sanction, disapproval or approval of ideological position within the Ham context. In regard to attitude, White (2008: 568) argues, a text may emphasise what society views as the norm and criticises or to indicate a difference. The lyric of the song is an appellation of the heroic qualities of the Ham with the leopard, and in some cases the tiger, as a sign of strength while the party spoke of, certainly, non – Ham as ‘perceived’ enemy or the ‘other’. There is a suggestion in the text that the Ham are content with their territory and will not take lightly any form of intrusion. It is worth noting that reference to the leopard brings to mind the potent attributes of agility and craftiness of the animal. In the Ham cosmology, the leopard is a symbol which represents the features the society reveres as such the text explores this as a way of re-affirming this already constructed personality. In the course of performing the song, there is room to interrogate social esteem, viewed as negative, whereas social sanction is the dominant position the text assumes.

Song title: “Bat We Nanggwang” (“Dare a Leopard’s Cub”), 1.

Author: Maida, A. M.

Abstract: The account is about the cohesive spirit of the Ham to guard their identity

<p>1. Nayi bo tom ngu a ngu baam bo mau bi ji ri shaar nga we ba gan tset wu, noo</p>	<p>Whoever sends you to rise against me! Tell them; the man is unrivalled</p>
<p>2. Nayi bo tom ngu a ngu baam bo fer bi, ji ri shaar nga ti ba gan tset wu noo</p>	<p>If you were hired to eliminate me Say, the lady is untouchable</p>

³⁴ In the Ham culture, there is often this metaphorical exemplum attributing the people to the leopard. In the study the researcher has carried out, there is a recurrent suggestion that the leopard is the totem (emblem) of the society. Although other totemic emblems may exist (further research needed), the leopard is the revered totem of the collective group.

3. Nayi bo tom ngu a ngu baam **bo mau bi**,
ji ri shaar nga we ba gan tset wu noo

Whoever steered you to arise to fire at me!
Go say the man is unassailable

The above song addresses an imaginary persona, exemplified by negative attributes countered with positive evaluations. The words in bold print on the first lines of the STs 1 and 2 inscribe, from a cultural standpoint, what is unacceptable. For instance, it is depraved ‘to rise against’ or ‘be hired to eliminate’ any Ham fellow by another person, from anywhere on earth, giving the sense of collective belonging and bonding. Consequently, negative behaviours are counteracted with positive attributes referencing the ‘social esteem’ in the phrasing ‘the man is unrivalled/ the lady is untouchable’ (second lines of STs 1 & 2). In this regard, the tale explores a subcategory of ‘capacity’ and ‘tenacity’ of ‘judgment’ to appraise and shows the extent of ‘power’ and the ‘cohesion’ of the Ham to defeat an assumed ‘wrong’ through courage and perseverance. The condemned or disapproved feature of the charged to resort to a unusual behaviour to ‘rise against/to eliminate’ kinfolks is opposed by ‘social sanction’ employed to denounce him/her socially as ‘callous’, ‘immoral’, ‘dishonest’, and ‘self-seeking’ (Martin & White, 2005: 53).

At another level, it is indicated that a text (lyrics) which demonstrates and utilises blame/praise, approval/disapproval of human behaviour by reference to social acceptability/social norms, and the goal would be to convince and influence audience to respond to the degree of commonality in a given context (White 2009a: 7, 2011: 11). At this point, it should be stated that one of the major aims of the expression of a positive attitude by any social group is to construe an identity geared to support unity and collective attainment of goals and to set apart itself with regards to values. In this view, character and objectives, the perspective investigated by Kurzman (2008) cited by Musiyiwa (2013: 142) interpret shared identity not only as an essential element for a fruitful social mobilisation but also an integral aspect to be deployed for identity formation.

3.5.3. Appraisal Invoking Graduation

The preceding leads us to another level of evaluation, referred to as ‘graduation’ (Martin & White 2005) and applicable to the next text to be considered. Graduation is construed in the wordings of the song through the variations of the appellations of Ham hamlets and the qualities they are often associated with in ordinary discourses. While the song describes folks from Ghikyaar as energetic and spirited combatants, those from Kwain are styled ‘arrogant’ and ‘conceited’ (ST 24 – 27 below). Similarly, the Nok are tagged ‘brilliant,’ whereas people of Zheky considered as ‘ingenious’. As there may be contestations to the opinion of the attributes, the singer assigns to individuals from varied communities of the Ham, considering the fallacy of oversimplification, from an experiential

awareness of the society, though, the claim that the Kwain are considered as ‘haughty’ is corroborated not only in oral tradition but in writings (Temple 1922, Meek 1931: 119, Gunn 1956: 117, James 1997: 210-211) as stated in ST. 26.

24. Ngu bo ceky ngu gom bo khi ngu, bat fu Ghikyaar r̄a k̄a ra ni	If you consider yourself as strong [a] strain the people of Ghikyaar [b]
25. Ngu bo ceky ngu gom di gya khi, bat fu Nok gh̄a k̄a ra ni.	If you reason you are brilliant , people from Nok are more brilliant [b]
26. Ngu bo ceky ngu gom di kheky khi, bat fu Kwain nya k̄a ra ni.	If you pride yourself , try the Kwain [a], and you will tell [b]
27. Ngu bo ceky ngu gom di tsekȳa, bat fu Zheky ȳa k̄a ra ni.	If it is ingenuity , the people of Zheky [a] are further ingenious [b]

Graduation, Read and Carroll (2012: 423) write, is concerned with the function of how language amplifies or diminishes attitude engaged in a text. In the highlighted lines above, attitude is articulated using gradable linguistic property, which like the previous analysis, explicitly or implicitly reveals the opinions the narrator engages with his/her audience. Evidently, the evaluative tool deployed here is the *judgement* of *esteem* and *sanction*. Lines 24 – 27a, typify the behaviour, within the cultural context of the Ham, which is appraised and amplified as ‘negative’ by way of a category of positive/negative ‘normality’ (Martin & White, 2005: 53). Emphatically, it is infamous among the Ham to think highly of one’s self as ‘stronger’, ‘more brilliant’, ‘superior’, or ‘cleverer’ in comparison to others.

In the case of the aforesaid, the values of *judgement* based on *esteem* point to a lowered status, diminished, disapproved and criticised as ‘abnormal’. These outlooks are condemned, blamed, and unacceptable attitudes whereas 24 – 27b are raised, praised, approved and sanctioned as appropriate and acceptable societal behaviour. Manifestly, the storyline employs other facets to communicate how sociocultural inspirations and social relations are concealed or masked behind the call for unity as the Ham would often explore the aphorism of ‘one finger is incapable of lifting a roof frame’ – a metaphoric for the need of cohesion. The perception in the text interprets the value of social interconnection where everyone is dependent on collective belonging above the self which relates to the knowledge of *Ubuntu* talked about in subsection 3.3.3. The expression which encapsulates this concern is typified in the next verse:

10. Na bo ni a nangwang da wut ke zang nḡa noo, hyaa. Bat we nga noo k̄a ra ni!	Do not assume the leopard is far away, molest its cub and see!
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In the wordings in ST 10, above, the collective readiness for the Ham to rise to the defence of any of their loved is articulated. In the case the song is viewed from the in relationship, the purpose would be to condemn any selfishness to think of one self-invites blame or disapproval with a persuasion for the community to discard attitudes and actions which are capable of breeding disaffection given the norms, belief, and social concerns which relate to the objective of the unity of the social group.

3.5.4. Appraisal Invoking Praise, Blame, Social Esteem, Sanction

At another level, the song contrasts character traits such ‘rise against’, ‘eliminate’ ‘to fire at someone’ against such attributes at ‘unrivalled’, ‘untouchable’ and ‘unassailable’ which relate to the element of praise/blame, approve/disprove articulated by White (2008: 568). Engaging a metaphorical allusion to the Ham as the leopard (subsection 3.5.1) indicates an aspect of the transfer of skills of the people in a figurative manner. Since the leopard is regarded as one of the smartest animals in the forest, the idea is that while the Ham, associated with the tiger or the cheetah, may be reserved and peaceful, an invasion of their territory would be faced with stern resistance.

Similarly, the singer expresses that any affront against any, both males and females, is an attack on all. Hence, through the spirit of communal might, the Ham would repel any assaults or contempt to safeguard the pride of its society. Although the original context of the song relates to mobilisation for war, rescue mission, cooperative work, and cohesion, further findings reveal the song was regularly sung when the Ham society was confronted with the threat of incursion of war or by any seeming difficult undertaking. The linguistic potentials of the song, from its motivational and persuasive lyrics, enunciates the objective to stimulate and stir the hearts of the male member's society to spring into action without dread, even if it means for one to lay down their life.

The fact that the singer expropriated an ‘old’ text into a contemporary reality suggests the fascination and acceptability the song enjoys among the Ham, especially the older folks who might have experienced the song in the past in its traditional context. Further, the singer employs several elements measured as ‘graduation’ (Martin & White 2005: 35) as well as ‘attitude’ to scale some dialogic characteristics of the Ham (approved and disapproved behaviours). To this end, the song suggests that if the ‘addressee’ – obviously one with a negated personality – makes the folly of assuming the leopard has wondered ‘far away’ and dares any of its cubs of offspring; the impending result would be fierce resistance. Besides, in the song, there are lists of communities of the Ham with character traits they are known. These ‘traits’ as evident in the lyrics are not all that members of the affected societies will like to accept, even if these are prevalent in the discourse of the community.

3.6. Summary

In this chapter, I positioned the view of narrative practice (Gubrium & Holstein 1998) linked to the expression of identity as interrogated in Chapter Two (section 2.2) to validate the claim the study makes about the stories in Ham songs as sites for the construction of self and community. Earlier, in the chapter, I recognised that stories influence, enact, and create awareness about the world. Within the domain of stories, the investigation examines in what ways Ham songs narrativized the perception of the society and established a number of fields. Some of these are general mobilisation stories, personal narratives, and the expression of male and female worldviews. In regard to genre theory, the dissertation examines and classifies the perception of the genre, first from the society in focus, Africa, and where oral tradition remains the means of storytelling. From the spoken sphere, I navigate to the field of linguistics and, in particular, SFL, where the notion of recurrently performed acts is the generally held view of the genre.

The study pays attention to a miniature of techniques, and rhetorical purposes narrators engage to deliver their finely honed stories which connect to the question of identity and every day being of the Ham of Nigeria. Here, I employed recount/biographical genre which exemplifies tales of persons in society and the human challenges they have faced in the past (present, and future projections) which they narrate through compelling utilisation of various objectives. Next is the observation/comment genre, with different goals allied to its name. It does not only observe or comment, but the genre type also mobilises and inspires members of society to confront possible challenging situations squarely when the case arises and be confident they would succeed. The instructional/didactic genre, I argued, is connected to the oral folktales of most, if not all, oral societies with the most common aims often to counsel, warn, or admonish audience with a penchant to moralising almost every aspect of life.

That identity could be deployed through humour is one claim made and examples offered to validate my point. For instance, through hilarity, funniness, or joke, criticisms of human behaviours are delivered within a context which disrupts typical discursive atmosphere. In particular, the humour of Hyam language is evidently tacit and culturally ascribed that the knowledge of an 'external' text is needed for one to grasp its import fully. Appraisal theory, the third of the triadic methods employed for the analysis of the discourse prevalent in Ham songs, offers us the purview concerned not only with the construction of the stories, their generic structure but with the kind of linguistic choices speakers make to evaluate the issues at the heart of the discourses they engage.

Within this premise, I began with the link between symbols and identity of the Ham, with a particular reference to the totemic animal, nanggwang in Hyam, the leopard or the cheetah (subject to the species that was found in Ham area) which the society claims to have a kinship with. Afterwards, I looked at the attitude narrators assume in the song to deliver the assessment of their society within the view of good/bad, right/wrong, and approve/disapprove, examining the inspiration for taking this stance and how they might affect the perception of the audience. Next is the graduation, where I consider the scaling or magnification of situation is utilising superlatives such as Big/Bigger, Small/Smaller, and etcetera. The components of appraisal of praise/blame profoundly proclaim the anxieties of a society in the margin and renegotiate identity through affinity, sense of belonging, bonding and solidarity (see, subsection 1.2.2). On the whole, these approaches (narrative, genre, and appraisal) interrelate in a number of aspects since they all consider discourses people in society engage in and the connection between language, text, context, and meaning-making which resonates in constituents of the theories to further complement the understanding and the workings of the human thought through daily interactions.

CHAPTER FOUR: ANALYSIS OF SONG LYRICS EXPRESSING CHRISTIAN MOTIF: THE TRADITIONAL-MODERN NEXUS OF THE HAM

4.1. Introduction

To foreground the reflection of narratives as accounts of events which enact the order of lived experiences and as mode of understanding life (Labov 2013: 7, De Fina & Georgakopoulou 2015), the themes this chapter gives emphasis to include; the Christian motif, birth and motherhood, death and pains of loss, and the interrogation of the traditional-modern nexus. The lyrics of the songs I mirror have a connection between the traditional and the modern and are subdivided into two interrelated categories which are generally referred to as ‘Small Stories,’ the bits and pieces of talk, (Georgakopoulou 2006b: 123-9) and ‘Big Stories’ also referred to as *metanarratives*, in view of the several strata or the amalgam of narratives delivered as one story (Lyotard 1984, Lee 2004: 222). For the sake of clarity, narratives with a Christian motif (CM), in this context, refer to songs which are sung with a Christian religious orientation of what is right and appropriate in society. Faithful to their kind, these songs often utilise Biblical passages interlaced with the contemporary concerns the songsters wish to sanction, legitimise, or disprove.

As it would seem, the songs are largely a fusion of cultural, existing goings-on, with a Biblical justification of their occurrences. This kind of songs dominates the corpus compiled for this dissertation and are typically presented as religious songs, that are known as ‘canticles’ (Musiyiwa 2013: 32) derived from the Latin term ‘canticum,’ signifying a dramatised song with a spiritual obligation. Realistic to the word associated with this kind of songs, the phrasings often indulge a transcendent standpoint. The objective in the narrative, it appears, is to propagate Christian beliefs with a leaning towards instruction, counsel, rebuke, or to exhort the teeming Ham who are practising believers of the Christian faith. Aside the religious and moral viewpoint the songs charge, they also seek to persuade the audience to devote their lives to God, with a vision to appealing for greater virtue, an angle which, interestingly, somewhat espouses kinship, cohesion, and commonality for the Ham society in the pretext of religious conviction (See, 1.2.2, for discussion on the ways the mode kinship is organised in the society).

While analysts of narrative often pay little attention to ‘Small Stories’ (everyday problems such as disobedience to parents, in this study), Bamberg and Georgakopoulou (2008) call for devotion to this body of accounts. The idea is that this kind of stories is significant in the understanding of what is

referred to as the ‘identity dilemma’ and ‘a sense of us as same’ (Bamberg & Georgakopoulou 2008: 3). Similarly, as noted in subsection 2.3.1, a selection of songs in the corpus exemplifies grand narratives. In this backdrop, ‘Big Stories,’ at first referred to as ‘grand narratives’ or ‘metanarratives’ are tales which mirror a recollection of a loss of an epitomic and idyllic past accessible by accepting fresh and evolving narratives (Lyotard 1984: 516-517). Moreover, as ‘small stories’ represent an array of under-represented narratives such as the manifestation of regular events and putative collective concerns, a grand narrative as a rule, describes a monumental outstanding event a sense of loss which fictionalises the past in an captivatingly told narrative (Georgakopoulou 2006b: 155, Bamberg & Georgakopoulou 2008).

4.2. Corpus of Songs with Christian Motif

“Na Bo Get” (“Do not be Discontent”, Song 2) exemplifies the narrative of contentment in contrast to being discontent. In the song, there appears the indication that discontent leads to evil and, perhaps, provokes misery. Accordingly, the vital significance of the lyrics is a call to accepting whatever condition people in society find themselves in. Moreover, the song lends its voice to the calls for more patriotism by minority cultural groups, arguing that to be proud of one’s identity is essential because it is the “act of God”, or “the Creator.” The next song, “Ooo Ya Ke Ra Faayi” (“Our Father in Heaven”, Song 7) is one which illustrates a Biblical outlook where the Ham society identifies the position of God in ordinary affairs. The lyrics could be interpreted as an entreaty for God’s mediation in the everyday collective life of the Ham. An aspect worthy of note which the song reveals, yet again, is that Christianity has impacted the Ham greatly, positively, and even adversely. It is at this level that the lyrics account for character traits (Chapter Five) of members of the society viewed as right or wrong.

“Kiihuhu” (“A shout of Distress”, Song 12) as embedded in the Ham culture is an exclamation which indicates one is in danger and requires immediate assistance. It is expected that at the earshot of such a cry, every adult member of the society was to get on their feet as there was a potential threat to an individual or the entire community. Consequently, the story in the song communicates that the Ham society was in a state of despair and hence ought to call unto ‘the Son of God’ (Jesus) for relief. Moreover, the appeal to Jesus to defend the Ham society demonstrates a fundamental shift in Ham spiritual beliefs, indicating they now rely on Jesus instead of the ancestors for protection. Similarly, “Hye Shi Men Da” (“Let’s Be Guarded”, Song 13) highlights the theme referred to as the ‘Christian motif’ (CM). A CM is a narrative which approaches a sociocultural problem from a Christian

perspective, at times, blurring the dividing lines between conventionally obtained norms with those extolled in the Bible. What is indicative is that social cohesion is mainly at the core of these songs, but their positioning appears as if these concerns did not exist in the Ham culture before the advent of Christianity in the society disproves of evil against one another. Similar to the above song is “Dwaa Ye” (“This Troubled World”, Song 28). The tale in this song employs a central subject of CM, although it focuses on the question of morals about the evils of unsocial life, particularly with references to the spread of the Acquired Immuned Deficiency Syndrome’s (AIDS) pandemic attributed to a promiscuous sexual lifestyle. “Ni Bwak Bi Ye, Noo” (“My Hands are off”, Song 62) epitomises a narrative whose goal is to persuade the audience, utilising a spiritual outlook to express the norms and perception of immorality in the culture of the Ham. The story manifests an intertextual constituent, with an overlap between Christian and African morality, exemplified in the Biblical story of Joseph in Potiphar’s house in Egypt validating how the CM intertwines with the cultural norms of the Ham regarding infidelity and unfaithfulness.

Other songs exemplifying the theme are Fisshaa’s “Fyen Nom ma” (“Ask from the Lord”, Song 3), and Garba’s “Bang Men Ngu” (“Take Heed”, Song 30). Following Martin and Rose, with regards to sequential scaffolding, these songs utilise storylines which offer a synoptic indication of significant events (2008: 111-112) or employ an abridged timeline of the historical *pro tem* as a collective sense of the past. Nonetheless, in situations where some biblical portions are adapted to express a cultural interpretation of events, the objective of the narrative is often to call to mind human actions and its effects on everyday life. Songs with historical accounts describe rather in detail the major incidences in the life of the Ham. Historical tales offer a sentient outlook to the past in the manner they position time to organise events illuminating the causality of happenings linked to the way Appraisal evaluates the construal of occurrences (Martin & Rose 2008: 99).

4.2.1. Analysis of the Narrative with a Christian Motif.

In line with the fully developed conventional narrative structure outlined in the previous chapter (subsection 3.3.1.), I give an overview of the features assumed to identify the constituents of Ham songs. To this end, the following are explored:

The Abstract indicates what the story is about.

Orientation (hereafter **O^N**) expresses who, when, what arises, and where the action takes place.

Complicating of Action (**CA**) epitomises what results and represents the intensification of episode/incidences which complicate the matter presented in the **O^N**

Evaluation of Action (**EA**) signifies the appraisal of deeds/events.

Resolution of Action (**RA**) denotes the resolve of the encounters introduced in in **O^N** and **CA**.

Coda (**C**) suggests the point where the engagements in the narrative return to equilibrium.

(For more, see, Martin & Rose 2008: 50, Labov 2013: 5, Andrews, Squire, & Tamboukou 2013: 24-26, Patterson 2013).

Song title: “Ooo Yaa Ke Ra Faayi” (“Oh, Father in Heaven”), 7.

Author: Maida, A. M.

Abstract: Prayer to God to mediate human affairs.

NS 1	O^N	
1. Yaa Ke ra faayi tuk bwak wu dwoo ra Yaa Ke ra faayi tuk bwak wu dwoo ra		O, Father, come and grant us respite Yes, the great one, come to our aid
NS 2	EA	
2. Ooo yaa, anya Ke ra faayi tuk bwak wu dwoo ra. Ngu bo kpee ngu hye ra, hye ri ji gaar naan?		If you forsake us, whom shall we run to? So, we beseech you to come to our help
NS 2	EA	
4. Ooo yaa Ke ra faayi tuk bwak wu dwoo ra. Ngu bo ti ngu hye ra, ya Ke, hye ti ji rā gaar naan?		If you desert us, whom will we go to? Do not leave us to wander like sheep without a shepherd.
NS 3	EA/CA	
8. Ooo yaa, a nya Ke ra faayi tuk bwak wu dwoo ra. Fu gywoor rā bong gyaa gywang noo. Yaa, ke ra faayi tuk bwak wu dwoo ra		If you cast us away, we shall be orphaned Though, the followers of Christ are guilty of many wrongs, and we are your people and depend on you.
NS 3	EA/CA	
9. Ooo ya...a, anya Ke ra faayi tuk bwak wu dwoo ra. Shazhi Gbyab Khi (<i>Zumunta Mata</i>) ku bong gyaa gywang, noo		O, God, we require intervening in our circumstance. Oh God of heaven, I beseech you, come to our support. The Women fellowship are causing great disaffection
NS 3	EA/CA	
12. Ooo yaa, a nya Ke ra faayi tuk bwak wu dwoo ra. Shazhi (<i>Zamani</i>) dwa re ku bong gyaa gywang, noo		Yes, God almighty, we need a transformation Please, God, the father, come and remedy our state of affairs. The women of today are a source of disquiet
NS 4	RA/C	
15. Ooo ya...a, a nya Ke ra faayi tuk bwak wu dwoo ra. Su ra ye, tuk bwak wu dwoo ra noo		Oh God, come, assist the Ham community, O, father, come to our aid In this life of ours, we need your support.

The narrative in the above song, faithful to the emphasis of the themes with CM, exemplifies the suggestion made in subsection 2.1.2 that the impact of Christian missionary activities among the Ham from 1910 is so telling that it is problematic nowadays to delimit boundaries between Ham cultural values from a Christian perception. This may be perhaps the case with Ham Muslims as well, but in the absence of a Ham song by an adherent of the Islamic faith, not much could be said in that direction. The narrative of the song “O Yaa Ke Ra Faa Yi” (“Oh, Father in Heaven”) begins with a prayer in **O^N** and then moves to a comment which highlights the supposed dependence of the Ham on God, the Almighty, in this case, the Christian Deity. In **NS 2**, it is the **EA** where the narrator acquiesces that if addressed declines to support the Ham, the society would be in devastation as there was no one to run to. In the **NS 3**, the tale expresses the consequence of the wrong actions of Christians whom by their teachings should be seen as “the light of the world” further complicating it by the deeds of the Christian Women Fellowship, whom the song concludes have perverted a peaceable Ham society. As validated in subsection 3.3.3, the Ham culture views the role of the female as the knitting strand of a harmonious existence. The perception is that when women engender cohesion, the males, who are held to be involved in less rancour, would have less to wrangle about. Hence, the significance of mentioning the Women Fellowship, particularly, in **NS’ 3** and 4, whereas the men are alluded to as ‘faceless’ part of the society in this context is crucial.

Song title: “Fyen Nom mā” (“God’s is Never Too Late”), 3.

Author: Maida, M.A.

Abstract: The position of God in everyday affairs of the Ham (Christian/Cultural view)

Tsas Gom

NS 1

Fyen Nom mā yee
Aya we zhaa mi... Ayaa ti zhaa mi....
Na bo rus ngu noo, gbyem Nom mā ka baa gyet ri
noo, eyaaa

O^N

Prologue

Ask from God, oh,
Oh my brother, oh, my sister,
Do not be weary
God’s time is never too late (eyaaa)

NS 2

1 & 2. Ngu yi ku ghab kyaamā baa nā yi ri dwoo ngu
yaa ti/we zhaa mi

CA

You crave to go to school, but you have no one to
support you, oh my sister/brother.

NS 2

3 & 4. Ngu yi da myeny kyaamā baa gya kpyeny ya
ayaa ti/we zhaa mi

CA

And then you successfully graduated yet you are
jobless, oh my sister/brother

NS 2

5. Set wu a zhu ngu ba kpo gya suur rā ayaa tir zhaa
mi

CA

In your home, my sister, you are without food to
cook, it is a pity.

NS 2	CA	Even as you strive to set up a business, funds are inaccessible, oh my brother
6. Ngu yi ki ghab dziir rā baa nā yi di maa ngu, aya we zhaa mi		
NS 2	CA	You have been married for years, but lacking a child, oh my sister
7. Ngu yi da kunni baa dut nyeny nya, aya ti zhaa mi		
NS 2	CA	When you have the children, they die prematurely, oh my sister
8. Mat wee, wee baa na cicci mo, aya ti zhaa mi		
NS 3	EA	Whenever God makes (gives) you an offer. no one can stop Him, Oh, my sister
14.& 15 Nga ba twang nga ri maa ngu ba nā yi ri fuur nga aya ti zhaa mi (we zhaa mi (Fyen Nom mā))		
NS 4	CA	If your fiancée leaves you for another lady, oh, my sister, (brother)
18. & 19 Nā yeny ngu kpee ngu a nga wok nā waaro, aya tir zhaa mi (we zhaa mi)		
NS 5	RA/C	Oh, trust God. He listens not to gossip, oh, my brother.
31. Ya fyen Nom mā noo, Nom mā kā baa gom syeer rā aya we zhaa mi.		

“Fyen Nom mā,” although similar to the previous song, is yet different in a number of ways. While the two represent the CM, the concerns of the first are primarily on matters which relate to the Christian spiritual life and how it affects the Ham society. On the other hand, the second song focuses on everyday anxieties and problems confronting a fast changing community torn apart between Judeo-Christian views contrary to the pressure of modernity as exemplified in the NS 2, with series of interrelated CAs. As the song admonishes the audience to trust in God for “His time is never too late,” the singer expresses a myriad of daily human troubles, ranging from lack of scholarship for further studies by the indigent to the issue of entrepreneurship, especially the distress associated with obtaining initial capital to start up a business. In NS 3, the narrator underscores a point worth noting, and that is the gossips, petty envies and jealousies people have to contend with in everyday life. By the NS 4, the song moves to another narrative turn, and that is the bitter experiences of broken relationships. The lyrics address the young, both male and female, on the dangers of worrying about heartbreaks. Instead of becoming restless and despondent, the story in the song in NS 5 closes with an RA, which is rare in most Ham songs, through a C which affirms that God was unbiased, therefore cannot be influenced by the adversaries of an individual. The previous idea may be founded on the Biblical interpretation that ‘with God everything was possible.’

4.2.2. Small Stories (SS) and the Traditional – Modern Nexus

In this category, the song “Ghyang Kā Lik” (“Take a Look”, Song 18) highlights the concern of disobedience to parental wishes/norms and is a call to heed parental counsel. “O, Wee Ham” (“Oh,

sons of Ham”, Song. 19) articulates that it was high time Ham youth became restrained, listen to parents, brothers, and sisters, consequently, registering the communal interconnection which generates pride and local loyalty. ‘Didi’ (“A Female Fond Name”, Song 49) compellingly portrays one of the modern-traditional tensions in the Ham society. This anxiety is between parents, who prefer a ‘traditional’ quiet lives for their daughters, versus the quest for the independence of choice by the young female which ‘modernity’ stimulates. The intergenerational conflict can be further explained by the youths’ pursuance of individualism which came with Christianity and colonialism.

In the light of the above, the song mirrors the perception of ‘defiance’ to parental wishes. The persona, Didi, absconds from school and ends up in the city and as a result is anticipated to return home to her mother who is distressed by her sudden desertion. Similarly, “Maanngo” (Song 66) is a forename which is often gendered (*neuter*) and indicates the sex of the bearer only by intonation. Firstly, the persona is accused of incest which is a heinous crime in the Ham culture and punishable by a heavy fine, carried out publicly to appeal the spirits of the ancestors who are assumed troubled by the lewd act. Such a person is considered as ‘unbridled’ lacking self-control and brings shame to the household.

Song title: “Ghyang Kā Lik” (“Be Guarded”), 18

Authors: Wee Hammass Band

Abstract: Moral Decadence among Ham youth

NS 1

O^N

1. Wee nyi, bo bo tí nyi
Ghyang kā lik, dzen yi ke
Bo ke nyi khwot litsi
Kā nyi nyang nyi, nyi na
bibyong nyi

My brothers and our **sisters**
Take note of **the way we live** nowadays
Our parents’ vision is for us to
prosper in life but **we rebel**
all the time

NS 2

CA

2. Ghyang kā lik dzen bo wee nyi
Su gya ntoorra, su gya ntsa
Bo gir bo bo fyeeep, yaa bo wee nyi
Ghyang kā lik, dzen yi ke
Bo ke nyi khwa sadzi ri khi nyi
Kā nyi nang nyi,
Nyi na bibyong nyi
Nyi na bibyong nyi

The style of life of our **brothers**
nowadays is appalling and **dishonourable**
They steal and swindle. Oh **brethren!**
Just take a look at this **manner of life!**
Our **parents toil over us** for
a **bright future**
But we **dissent and disobey**
We **oppose** and **defy** them

NS 3

CA

3. Ghyang kā lik dzen bo tí nyi
Su gya ntoorra, su gya ntsa
Bo su fu tsu nyang
Yaa bo tí nyi, yang kā lik dzen yi ke
Bo nyaa nyi khwa sadzi ri khi nyi
Kā nyi nang nyi
Nyi na bibyong nyi
Nyi na bibyong nyi

Observe sisters’ style of life
It is awful and cause for concern
Abortion is now widespread
Oh, sisters, look at your lives!
Your mothers have toiled for your sake
to afford you meaningful life
But you disobey and scorn them
We defy and disrespect them

NS 4**EA/CA**

4. Ghyang k̄a lik dzen bo wee nyi di
 bo tí nyi su gyā ntoorra, su gyā ntsā
 Bo ke nyi waarra k̄a lyeny bo ngyaa nyi
 Go yem bo di bo ke nyi di bo ngyaa nyi
 Tuk bo lwong ke ... long fwor zii

The life of our brothers and sisters
 calls for worry and is filled with indignity
 Mothers get blamed for our obstinacy
 Yet, it is because we listen not to them
 till they become hypertensive

NS 5**EA/RA/C**

5. Yaa nyi ghyang k̄a lik dzen nyi ke
 Bo ke nyi khwa sadzi ri khi nyi
 K̄a nyi nyang nyi
 Nyi na bibyong nyi
 Nyi na bibyong nyi

Let's take heed the way of our lives
 Parents sacrifice a lot for our sake
 to secure our future
 But we disregard and disrespect them
 We defy and scorn them.

The prior song indexes the foremost concern of Wee Hammass band, the creators of the record, predicated on the need for the spiritual and moral rebirth of a supposed 'right behaviour' of the Ham. As I have illustrated (see, subsection 2.1.3 of this dissertation), the song, in the form of Christian gospel with a social disquiet, as I was told by the singers, was founded on the observation that the Ham had lost their enduring moral attitude. In conformity to the objective for restitution, the narrative in the song exemplifies an apprehension occasioned by the conflict between the traditional and the modern.

To this end, the song in **NS 1** underlines that while parents make an effort to raise their children within the cultural norms of the Ham, alien disruptive views, poles apart with the expected behaviour, manifest in the young hence a cause for worry. **NS 2** enunciates how young Ham males have resorted to stealing as a result of indolence instigated by the refusal to heed to parental warnings. Similarly, in **NS 3**, the lament is about young Ham females accused of abortions consequence of premarital sex. The climax of the narrative, perhaps, is in **NS 4**, and in addition to 5, where the cause of the misconduct of the youths are attributed to parents alleged to have neglected the role of proper traditional upbringing, therefore leaving the parents disappointed and saddened. The socioeconomic situation in Nigeria may be partly responsible for such behaviour – lack of jobs and career opportunities are the principal forces, which lead to the delinquency the songs decry.

Song title: "Didi ("Beloved Daughter"), 49.

Author: Tama, L.

Abstract: A reproof of a disobedient lady

NS 1**O^N****Hyas Gom**

O Didi o, o, Didi, yaa mo ghab nyi
 ngu di haar ra

Chorus

Oh, Didi, oh, oh, Didi, your presence is
 needed at home

NS 2	CA	
3. Mo maa ngu khweky ye, Didi, ngu ji ngu gaar kyaam ma, hye-wo-wo, ngu ra has khweky ye, yaa, ka wur wu zang dwaa.		You received money from your parents in the pretext of going to school instead of going to school you are wandering about in the city, Didi
NS 3	CA	
4. Ngu mar tir nga nyeny ngu, go, gyaa men kii ngu mat, Didi, o, o		That you had a child out of wedlock you should realise is the outcome of not heeding to advice
NS 4	EA	
5. Ngu tuus da khaa. Gi yang ngu kpeny mo ner wu, ricii ki ri kywat di khii ngu.		You insolence unsettles your family members Be counselled, the pains you cause your family today could turn on you in the future
NS 5	EA/RA	
Mo ke ngu be ku ghab wu Didi, yaa kwaat di haar ra, Didi.		Your fathers seek to see you Kindly return home, Didi
Mo zhaa ngu be ku ghab wu Didi kwaat di haar ra, Didi.		Mothers at home long to see your return Take heed and come back home, Didi
Mo wee nyi be ku ghab wu Didi, kwaat di haar ra, Didi.		Your brothers yearn to see you again Kindly return home, Didi
Mo tir nyi be ku ghab wu Didi, kwaat di haar ra, Didi		Your sisters are fidgety, so come back Please, come home, Didi.

The story of 'Didi,' a seeming fictional female character, who absconds from school and moves to the city, illustrates another component of the theme of non-compliance to parental norms. From the **O^N**, the narrator encapsulates the emphasis of the tale, and that is the need for the girl child, in particular, to listen to her parents. Education is employed as a symbol of empowerment which the said truant has abandoned in its place opting for an easy lifestyle in the city. **NS 2** implicates Didi further as a stubborn and disobedient child who receives money to go to school but runs away. Next, in **NS 3**, another misdemeanour of Didi is revealed when the narrator positions that she has had a child out of wedlock, therefore, as indicated in **NS 4**, shames her family members. Nevertheless, modernity could be blamed for truant behaviour, especially the inducement of city life.

Within the Ham contemporary worldview, at least, though a taboo, it was tolerable that Didi has had a child in her parents' home. However, that she runs away when given a second chance worsens the embarrassment the parents have to bear. Although schooling is difficult and all who enrol succeed, the narrative in the song epitomises the tension between parents who want their offsprings obtain an education, while the young are often in the quest of fleeting pleasures eventually leading to a bleak future. **NS 4**, and **5** convey a compelling evaluation delivered in a typical Ham cultural worldview. In the society, parents would, time and again, warn their children to listen to counsel as they might themselves become parents someday and would desire their own children to pay attention to their

instruction. Another point which I need to emphasise is the significance of kinship represented in NS 5 typified by the chain of relatives (father, mother, uncles, aunts, brothers, sisters, and the entire community) awaiting Didi's home return. The 'home return' the story enunciates is figurative symbolising remorse and an end to the obstinacy of Didi, which correlates with the Biblical story of the prodigal son, who returns to his parents after squandering all the wealth his father had given him.

4.2.3. Big Stories (BS): Exemplum Narratives in Ham Songs

The songs I consider as BS which underline the traditional-modern nexus in Ham society have endured for centuries and have constantly been integrated into existing concerns. As I will demonstrate, this set of songs appears to fascinate the Ham audience powerfully given their significant cultural content. Some of these transmit stories which arise from the narration or the re-account of a commonly held but ancient past of the society. Hence, the suggestion that some of the songs generally express the features of exemplums (Martin 2004, Lyons 2014), but only a select of those with predominant components will be explored to validate this figuration. An exemplum, in the medieval ages, denoted "a clearing in the woods" (Lyons 2014: 1). What is observable from the metaphoric linguistic expression is that an exemplum is reliant on a profound knowledge of the past, through a twin allegorical objective of connecting the historical to the present in the belief this was a domain of awareness that both the speaker and the audience identify as actual fact (Lyons 2014: x, 1-10).

Since an exemplum tale is often engaged to convey an extraordinary incident, preferably what occurred in the past, I analyse the narratives in Fisshaa's "Shu Ra Hyeen-nyi" ("Now we are Emancipated", Song 6). The narrative recounts historical miseries of the Ham, especially with allusion to the despair of slave raids the society suffered (see subsection 1.2.4) to the Christian mission epoch, and to the present. Noticeably in the song, Christianity is projected as the cause for the 'emancipation' the song invokes. What is known in the area of the Ham is that Christian missionary activities brought with it a western form of education, thus, is often celebrated as the turning point of the history of the society. The story in the song, regardless of the appearing discrepancy of accurate facts, has the constituents of BS as the narrative is historic and represents a period of a past which is now a relic in the life of the society noteworthy in everyday activities (Georgakopoulou 2006: 155).

Fisshaa's "Na Bo Get" ("Do not be Discontent", Song 2), which conveys the tale of contentment versus discontent, with some examples of individuals from the two polarities, illustrates an alternative

exemplum narrative. While some people are agitated about privation, some persons, who possess riches, may perhaps be childless. Paradoxically, individuals whose quest is the accretion of material wealth are often blessed with offspring instead of financial resources. Within this praxis, there appears an ethical construal of a ‘morality’ essentially cultural nevertheless presented with a religious twist. Embedded in the lyrics is a blurring connection between what is Ham cultural and Christian view linked to the themes of contentment and discontent weaved in the story as the rhetoric of the Church. For the Ham listener, the focus of the narrative is to express that discontent leads to evil and ultimately engenders misery. Thus, the significant import is a call to accept whatsoever condition people found themselves. The song, besides its multifaceted outline, lends a voice to the appeals for loyalty by people of ethnic minorities with the celebration of such an identity as the act of the God, or the mystical noting that marginal groups are not in any way second-rate to the dominant groups of Nigeria.

Other exemplum stories include “O Di Re” (“A Day of Reckoning”, Song 10), which I have analysed in subsection 3.3.2, traditionally was sung on the occasion of the initiation of young male Ham into adulthood. Besides, the initiation could be interpreted as a public trial of bravery, self-control, and endurance of discomfort that could win or make a person lose honour, and through this practice, persons were equipped to overcome future life’s challenges. Another BS includes “Bat We Nanggwang” (“Dare a Leopard’s Cub, Song 1), a narrative linked to the time of past hostilities in subsection 1.2.4, and the protection of the territorial integrity of the Ham acknowledged in subset 5.3.1. “Ntar Nyam” (“The Hunter”, Song 36), in this trend, focuses on the power of the male members of the Ham, reminds us of hunt expeditions and farming, the traditional occupations of the society (subset 3.3.2), and emphasises that these rural lifestyles have been forsaken. The incidences in the songs are typically historical and familiar to the Ham linking the ancient to the present-day. Furthermore, since the tales dramatise the historical with a sense of nostalgia for a loss of a sublime past warranting an expanding story of the present (Lyotard 1984: 516-517), the narratives are held as ‘Big stories.’ But, in this set, I will demonstrate only one song (below) based on its significance in revealing the question of identity discussed in subsections 1.2.4 to 1.2.6.

Song title: “Shura Ra Hyeeny-nyi Noo” (“We are Emancipated”), 6.

Author: Maida, A. M.

Abstract: The collective memory of the woes of slavery in Ham area

Tsas Gom		Prologue
NS 1	O^N	
Shu ra hyeen-nyi noo, shu ra hyeen-nyi noo, hye kpek Jesu		We are nowadays an emancipated society; Praise is to Jesus
NS 2	CA	
1 Mi bo tathi, gbyem me mo kike ra ku khwa sadzi...		Whenever I recall the period our forebears suffered in the past
NS 3	CA	
2. Gbyem ba...a, gya dzuk gha ba su ngu. Fo gbyem ba...a, gya dzuk gha ba su ngu.		At that time, there were no carriages, no vehicles, and no present means of transport, at all.
NS 4	CA	
3. Ji mo di Kaduna, na ri ji gyak bo Ji mo di Kaduna, na gheny gyak bo Ji mo Zariya, na ji gyak bo Ji mo di Abuja, na ji gyak bo		Travelling to Kaduna, they went by foot. To Kaduna, trudging was the means Too far as Zaria, they marched for days Going to Abuja, they go by foot
NS 5	CA	
4. Fo gbyem ba...a, gywoor ra ba su ngu. Fo gbyem ba...a, gywoor ra ba su ngu. Mo zhwam mo kike ra, mo zhwam mo ri gbyem ba...a. Khiis gyaa khyi mo, ji mo Zariya.		At the time, the Christianity had not come Then; British colonisation had not begun So our people were oppressed and forced to carry heavy loads to the city of Zaria
NS 6	CA	
5. Mo dut we ra, fyees bo ka tset bo Mo dut we ra, nin mo ka hywong mo. Mo dut we ra, fyees mo ka tset bo Mo dut we ra, nin mo ka hywong mo		Our sons were seized and killed brutally Our loved ones snatched and buried alive. Sturdy youths were slain in numbers Our dear ones were hunted like animals
NS 7	RA/EA/C	
7. Shu ra hyeen-nyi noo, dzaam hye kpek we Nom ma , ya we Nom ma		As we are now at liberty, let's celebrate, be joyful, and give praise to the Son of God.

Linde (2000) declares that memory is not merely a neurological way of recalling the past, but that stories could be acquired and be retold as the creation of the narrator's. Similarly, Wertsch's "collective remembering" (2009) accentuates that shared memory relates to semiotics, signs and symbols which constitute the emblems for meaning-making essential to human psychology of recalling the past. Another view refers to the idea that memory is key to the question of identity where a collective nostalgia for a particular past happening is evoked. Associated with the song lyrics discussed above, "Shura Ra Hyeeny-nyi Noo" ("We are Emancipated") transmits the notion of the 'non-participant narrative' (NPN) proposed by Linde (1988, 1997). Accordingly, in an NPN, the story is told by an individual who did not witness the narrativized tale, yet the narrative is presented as the storyteller's experience. As a result, the description in the song brings to mind the hostilities between the Ham against the Hausa linked to the enslavement of the Ham, as I had argued in subsection 1.2.4, long before European colonialism began in Africa.

The song conveys a compelling event in what may be referred to as an ever-present past, hence observed as a ‘Big Story’ and an exemplum (see, subdivision 4.2.3, above). Apart from the exceptional narrative replete with graphic imagery in the CAs, the complications of incidences relating the trauma of the period the song epitomises, the order of the story illustrates the myriads of sufferings of the epoch the account is concerned with. In NS 7, the tale concludes with RA, EA, and a C, the first in the analyses so far offered in this study. An engaging fragment of the song worthy of distinctive mention is the idea that the Ham society, until this dissertation, knew little about events that some Ham people captured as slaves by the Hausa and Fulani in the 1800s and taken to Zazzau, as indicated in STs 4 and 5, were victims of the Trans-Atlantic slave trade which depleted the population of Africa for the time it lasted.

For instance, Castelnau (1851: 29) records a Ham born youth who ended up in Bahia, Brazil, while Koelle (1854: 19) archives four youths of Ham origin in Sierra Leone as echoed by Curtin (1972: 298). Also, Diouf (2007: 162-163) and Robertson (2008: 111-114) account for one Jaba, an individual with the Hausa derogatory label for the Ham, who audaciously changed his name to Jabesh, an act which speaks to the appeal to define identity from within. With regards to the song lyrics’ inclination to Jesus Christ as the emancipator of the Ham, the justification is established in the fusion of grand narratives from the Ham society’s past and Christianity.

4.2.4. Songs with Narratives about Motherhood and Birth

Motherhood relates to the inherent characteristic of a woman capable of conceiving, give birth, and nurture a child from infancy. Kirkley (2000) concisely puts it that mothering is the biologic fate for womankind. In the beliefs of the Ham as stated in section of 3.3.3, the woman, as a result of her role in producing the next generation, is held in highest respect so much so that it is believed that any child who grieves for its mother to the point of attracting angst and a word of blessing might live their life in indescribable misfortunes. Resulting in the observation of the mother as the ‘giver of life,’ a number of Ham songs perpetuate the recurrence of the narrative which compellingly honours the mother. The phrase, ‘the mother,’ in Ham culture, it is not necessarily the particular woman who bears a child but every ‘respectable’ female in the society.

“Mi Shim Ngu” (“I cherish you” Song 35) follows sequences of narrative in the song, which are tributes to the enduring love and the care a mother showers her children, from the cradle, and enunciates how the songster treasures his mother’s great sacrifice. Throughout the song, the narrative is an appellation of the distinctive qualities of mothers. Moreover, the song persuades the audience to

reciprocate their mothers' love by caring for them. One element of the song which deserves mention is the fact that the song celebrates a mother who has passed away. However, the hint about the death of the addressee only appears in the conclusion of the narrative.

“O Nang” (“Celebration of Birth”, Song 54) gives a different facet of motherhood in the Ham culture as narrative announces the birth of a newborn. The lyrics are often sung by, both the paternal and maternal, grandmother of the newly born to be joined by other women in the locality in cheerfulness about the safe delivery of a grandchild without complications. “We Dzo” (“He/She-Goat”, Song 55) is another song which celebrates or broadcasts the safe birth of a first born. The narrative engages a metaphor by equating the cry of a newly born child to that of a goat. My deduction is that since goats are the most common domestic animals amongst the Ham, they often utilised as symbols of particularity or similarity. “Wèwé” (“My Child”, Song 57) is a lullaby. Lullaby, as typical in most cultures, serenades a child to lull it to sleep. More so, the song has the narrative which connotes the baby is crying, but its mother is not nearby, so, it is often a story to mollify the child.

Song title: “Mi Shim Ngu” (“I Cherish You”), 35.

Author: Garba, S.

Abstract: A veneration of a mother’s love

NS 1

O^N

Tsas Gom

Ayaa, yawo mi noo, ayaa yawo mi, yawo
Mi shim ngu yawo mi noo, mi shim ngu
yawo mi, mi shim ngu noo

Prologue

Oh, yes, my mum, my adorable mother
I love you, mother, I cherish you,
mama; I love you so dearly

NS 2

EA/CA

1. Mi shim ngu, mo ndwak bi noo, hye shim
mo zhaa ra, hye shim mo noo

I adulate you. Friends, let’s appreciate
our mothers. We must revere them

NS 3

CA

2. Ngu bo gos kpoofe we zhaa mi, bo shup
yawo ngu k̄a khwiin nga

When you buy a car, my brother,
go give mum a treat

NS 4

CA

3. Nom m̄a bo maa ngu kywomma, we zhaa,
gos yi yawo ngu ntoor r̄a k̄a khwiin noo

Once you get employed, brethren,
buy gifts for your mum. She deserves it

NS 5

EA

4. Ngu bo baa shim yawo ngu, we ra,
ngu bo baa shim yawo ngu, ngu gbo noo

Anyone who does not care for their
mother is unwise

NS 6

CA

18. Dang ciri, yawo mi, noo, dang ciri
yawo mi, dang ciri noo

Now that you are no more, rest on.
A day comes, we shall meet in eternity

I have discussed in subsection 3.3.3 of this dissertation some of the values associated with women in the Ham society. The leading roles articulated so far are that of a peacemaker and a home builder, ensuring a mutual coexistence within the family. In the above song, I expound the character of nurturing and other related characteristics which the narrative exemplifies. Walker (1995) postulates that motherhood should not be reduced to the perception a patriarchal society imposes on women. However, whatsoever the prejudices against the woman, the sterling qualities which remain unique and incontestable relate to the gift to nurture, preserve, look after, and mother incoming members of society.

The noblest way to summarise the song is the view that the mother is a life giver (Walker 1995: 418). Faithful to this perceptive, Garba opens the narrative with a declaration of his love for his mother. In **NS 2**, a repeat of the singer's devotion to his mum is affirmed with a caveat persuading the audience to, in turn, "adulate" their mothers. In **NS 3**, the narrative switches from a tribute to an instruction or persuasive disposition, where the narrator calls for more attention to be paid to mothers in view of their selfless sacrifices for their children. This view is further established in **NS 4**, and **5**, with an assertion reminiscent of some individuals who forsake the role their mothers played in their upbringing once they leave the village for the city. The subjective personal reaction (Feez & Joyce 1998: 40) of the author, however, is brought to bear in **NS 6**, a point where the tribute turns out to be an elegy for the narrator's dead mother.

Song title: "O Nang" ("Celebration of Birth"), 54

Author: Traditional (Community)

Abstract: Broadcast of the birth of a newborn

NS 1	CA	
1. O nang, o naanang		O, she survived
O yiye, O yiye		O yiye, O yiye
NS 2	CA	
2. O lang, o laalang		Yes, lang, laalang
O yiye, O yiye		O yiye, O yiye
NS 3	O^N/RA/C	
3. Tir mi nang, noo, naanang		My daughter has been delivered of a baby
O yiye, O yiye		O yiye, O yiye

"O nang" denotes 'victory' or 'accomplishment'. Traditionally, the song is sung to celebrate childbirth. In the old days when modern health care had not been introduced yet, childbirth was

precarious and often led to the untimely death of many expecting mothers. Hence, in the Ham society when a woman gives birth to a child, her mother or elderly women related to her by birth or lineage would come out of the labour room singing in a demonstration that the woman has had a safe delivery. After this, other women could join in the singing, dancing and jubilation because giving birth is understood not a too easy task and coming out alive is a reason to be jubilant. The narrative construction is simple, opening first with a **CA** and intensified by another **CA**, only to arrive at the **O^N**, at the same the **RA** and the **C**, all in one stanza. Evidently, the structure conforms with the observation Jones (2015) offers, stating that a Labovian template to the analysis of precise narratives demonstrate how some category of oral storytelling navigate different schematic configurations

Song title: “We Dzo” (“He/She-Goat”), 55.

Author: Traditional (Community)

Abstract: The birth of a first born

NS 1	CA	
Meee (3x)		Meee (3x) (mimic bleat of a goat)
NS 2	CA	
Meee, we dzo		Meee, young goat
NS 3	O^N	
We dzo shazhi hye we dzo shakhak		It is a young female goat or young male?
NS 4	RA	
Meee we dzo		Meee, young goat (Bleat like a goat)

The above song is another example of a birth song, but the difference is in the context. While ‘O nang’ could be sung at every childbearing, ‘mee, mee we dzo’ can only be rendered during the birth of a first born, when a woman gives birth to her first child, it is assumed that she will be shy to face the public so her mother or her mother-in-law or another woman, in the absence of this two, comes out and raises the song. ‘Meee’ is an imitation of the bleating of a goat sound but could be taken as the cry of the baby also. Owing to the belief that the mother of the child is shy and may not be able to respond to felicitation or even questions shortly after birth, the women employ the opportunity to ask about the sex of the baby saying *We dzo shazhi hye we dzo shakhak?* (“Is it a female goat or male goat?”). In response to this, the sex of the newborn baby is revealed to the jubilant gathering. It should have been clear by now that the use of metaphor is the major device in the song. The ‘female or male goat’ refers to the newborn child and is utilised deliberately for dramatic effect. The structure of the narrative relates to the previous but a slight variation of **CA**, **CA**, **O^N** and **RA**.

Song title: “Wèwé” (“My Child”), 57.

Author: Traditional (Community)

Abstract: Lullaby

NS 1 **O^N**

1. We, e, we, e, Hmmh!	My baby, my child, Hmmh!
We, e, we, e, ku gheerra, Hmmh!	My lovely child is crying, Hmmh!

NS 2 **CA**

2. A nanaan ku khwot gha, Hmmh!	Who beats the child? Hmmh!
---------------------------------	----------------------------

NS 3 **CA**

3. Ngaa gyaa yung bab shekyya, Hmmh!	There is a monster in the forest in a swing
Ku taa zha zhuur ra Hmmh!	Be queit, before it comes for you (to the child)

This a short song and is rendered to lull a child when it cries and to make it sleep. This kind of song sometimes does not have any theme or a central meaning attached to it as the child in most cases does not understand the message but can only enjoy the rhythm. *Wé wè ku gheer ra, ngaa gyaa yung bab shekyya ku taa zhaa zuur ra*” which means ‘Oh child; the child is crying there is something in the forest that is alarming.’ The narrative structure, like most brief Ham songs, has **O^N, CA, CA**. Again, the place of a C - an end where the story returns to equilibrium - as Labov and Waletzky (1967), Martin and Rose (2008), and Labov (2013) advance are flouted here.

4.2.5. Songs expressing Death and the Pains of Loss

The subject of death is a key narrative which finds expression in Ham songs. “Ci Ba Kpo Ndwak” (“Death Has No Friend”, Song 22) is a dirge which laments and contemplates the vulnerability of life in a Ham society which queries the loss of youth but celebrates the passing of the aged. “Ci” (“Death”, Song 40) is another song in the category sung by a female songster and accentuates the femininity of weeping for the dead by way of a funeral dirge among the Ham. The narrative signifies that death is inescapable and snips away a person regardless of age, gender, or status. “Hyeky Cep” (“My Offspring”, Song 59) is one more traditional Ham dirge often sung by a grandmother who mourns the loss of a daughter who dies during childbirth.

The narrative in the song is an allegory as the grandmother compares the grandchild as ‘eggs’ while her dead daughter is the ‘birth’s nest.’ It is not merely an expression of grief but a double tragedy of losing both the prospective grandchild and its mother who might have had another chance of delivery had she been alive. What needs underscoring, for a non-Ham, is that in the culture, it was unmanly for a male to exhibit a profound sense of grief. Rather, grieving for the souls of the departed loved ones was the domain of the female. Hence, the expression to any man who shows a visible sign of anguish was *cin ngu, khai* (‘Be brave!’). Whereas for a lady grieving, the admonishing was *ki dzyee* (‘Be consoled’).

Song title: “Ci Ba Kpo Ndwak” (“Death Has No Friend”), 22.

Author: Wee Hammass Band

Abstract: A dirge of grief

SN 1	O^N	
Ooo, o ciii, ayaa ciii		Death, oh no, death
Ngu ba kpo ndwak		The weight of death is inexpressible
NS 2	CA	
1. Kike ra Dogo Nwauro		Our father, Dogo Nauro
NS 3	CA	
2. Ya dzam Kwain, nyi tayi gi ye		The youths of Kwain remember
Samaila Gandu kpeny nyi		Samaila Gandu for his significant life
NS 4	CA	
3. Kike ra, Rev Dr Gbyang Kato		Our father, Rev Gbyang Kato
NS 5	CA	
6. Yawo ra, Kumma Maida di Zhekyya		Our mother, Kumma Maida K/Musa

This song as a dirge and lamentation of loss has the central message that death has no friend. The song is hummed and mumbled in a way which exemplifies the helplessness and inevitability of death rendered in a sad mood at the passing away of loved ones. The construction of the narrative builds on the chronology of the times and the life of the ones been mourned. While the O^N generally addresses the conflict between death and man, the NS 2 to 5 of chronicle the sequences of deaths of individuals who have had a compelling impact on the people of Ham. For instance, Dogo Nwauro is considered as the first paramount Hausa-styled chief of the Ham (Temple (1922: 162-164).

Similarly, in NS 3, Gandu is remembered and credited as a successful youth of his time whose death brought to an abrupt end the transformative agenda he had for the community. In NS 4, Rev Dr Gbyang Kato referred to a number of times in this dissertation (Kato 1974b & 1975, for instance), is on record the first native Ham to study to the PhD level from the community. The female mentioned in NS 5 is reputed as a dynamic and motivating force for the spread of Christianity in Hamland. Her inclusion among the icons of Ham further affirms that the society, despite its patriarchal nature, recognises the instrumental role of both sexes in making the region a great one.

Song title: “Ci” (“Death”), 40

Author: Kyumen, T.

Abstract: The inevitability of death

Tsas Gom

- NS 1** **O^N**
 Ci, o ci, noo. Ngu ba kpo gbyem ma
 Ci, o ci, noo, ba kpo ntwoor ra
- NS 2** **CA**
 1. Sha_kpoo, ka_a syeywe, ci ka_a kha_a mo
- NS 3** **CA**
 2. Mo ngestha_a, ka_a fu gbyet ra_a, ci bo shub mo
- NS 4** **CA**
 3. Sha_ahyeny nya_a ka_a shashitra_a, ci, bo shub mo
- NS 5** **CA**
 4. Ngu shet ka_a ki ke ngu noo, cii bo shub nga
- NS 6** **CA**
 5. Go ryem ngu ka_a zhaa ngu, cii bo shub nga
- NS 7** **CA**
 6. Tir sim ngu di ho haar ra_a, ci bo shu nga
- NS 8** **CA**
 8. We ngu wuzhin na_a, ci bo shub yi
- NS 9** **C**
Kyuuth
 Ci, o ci, noo. Ngu ba kpo gbyem ma
 Ci, o ci, noo, ngu ba kpo ntwoor ra

Prologue

- Death, oh death You are friend to no one
 Death, oh death. You are without mercy
- The very old and the young, are all not saved from
 the pangs of death
- The wealthy and the have-nots, all cannot escape the
 grip of death
- The fair skinned, and the dark in society, altogether
 fall victims in the hands of death
- You are cheerful with your father; then death swiftly
 comes knocking
- When you are pleased with your mother, death
 snatches her unannounced
- One's lovely daughter too is not spared by the tight
 the grip of death
 Having only a child does not deter death from
 coming

Epilogue

- Death, oh death. You give no notice
 Death, Oh death, you have no mercy, at all

Although the previous song expresses the mortality of humankind, its focus is on Ham personalities who distinguished themselves in various fields of endeavours. However, Kyumen's song highlights the non-discriminatory nature of death where the narrator laments how death is no respecter of time, age, or status. The story in the song exemplifies the helplessness of people in society when it comes to the issues of life and death (Labov 2013). The image the narrator paints is vivid and melancholic since no matter the precarious the condition people find themselves in life; death without recourse to social consideration comes knocking. In the songs which lament the pangs of death and its effect on the people, the deceased leave behind is personified. Personification basically is the ascription of human attributes to inanimate or an invisible force. Hence, death is viewed as cruel, without pity, and at times even inconsiderate.

Song title: "Hyeky Cep" ("My Offspring"), 59

Author: Traditional (Communal)

Abstract: The lament of a widow

<p>NS 1 1. Mo k_a bi hye_{ky} cep bi ce k_a r_a bwar bo da n_{te}r nga</p>	<p>O^N</p>	<p>They should have taken away the eggs and leave the nest for me</p>
<p>NS 2 2. Mo k_a bi hye_{ky} cep bi ce k_a r_a bwar da n_{te}r nga</p>	<p>CA/EA</p>	<p>As my chicks were taken away, they should not have damaged the nest</p>
<p>NS 3 3. Ngot r_a bo bat ‘gbururu’ mi r_a ghaa mi ho n_{te}r nga</p>	<p>CA/EA</p>	<p>When the rain comes ‘gbururu’ I could find shelter in the nest</p>
<p>NS 4 4. Ngot r_a bo bat ‘waawaa’ mi r_a ghaa mi ghyeer ci</p>	<p>CA/EA</p>	<p>Once the rains come ‘waawaa’ I will be by the saddened by the loss of my nest.</p>

Another interpretation of the song, which I have obtained contrasting with the summary presented in section 4.2, is that in the Ham culture, in the past, when a man dies, a male member of the immediate family is permitted to take over the dead man’s wife as a concubine. The onus to accept this proposal lies with the woman, but in exceptional cases, if the woman refuses to marry any of kin of her late husband then the family takes the children away from her, especially if they are male children and grown up, more so that such a woman loses the right to her late husband’s property. Consequently, NS 1 epitomises the lament of a lady whose children (the eggs) have been taken away. The ‘eggs’ symbolically refer to her offspring. The implication is, as the hen with chicks runs to their rescue when it thunders and rains, so does, the singer wail for her children that she is to be separated from as a result of her refusal to marry a member of her late husband’s family. NS 4 typifies the appalling condition the narrator agonisingly laments about aside the loss of a spouse then the separation from her children.

4.3. Genre Analysis

As I have demonstrated in sections 2.4 and 3.4 of the current study, a genre is a coherent development of discourse (Bhatia 2004: xiv). In this regard, I describe the genre as the construction of discourse which appears at the level of text (textualisation), rhetorical phraseology, and the meaning construed by narrators with the chief objective of accomplishing specific social goals. While the study recognises the reliability of genre taxonomy, the point that is fundamental is that since the genre is context-dependent, there is a continuous inventive propensity in humans to generate genres which suitability represent socially identifiable communicative purposes presenters (singers) aim to attain in all interactions (Bhatia 2004: 24, Martin & Rose 2008: 6).

To appropriately outline the genre inherent in Ham songs, a number of predominant features have been recognised, which include:

The rhetorical purpose (**RP**) suggests the communicative goal of the song.

The orientation of genre (**O^G**) registers the central concern (the headline) in the song.

Complicating event (**CE**) signals when the story in the song intensifies to a crescendo.

The sequence of events (**SE**) indicates related incident (ces) connected to the **CE**.

Evaluation (**E**) offers remarks or the assessment of the stories event (s)

Resolution of Event(s) – **RE** – defines the possible resolve of the concerns of the story.

Stanza (**ST**) signifies the specific verse in the song where the lyrics are found.

Stanzas (**STs**) represents more than one stanza.

4.3.1. Instruction or Didactic Genre

The instructional genre, with its commanding syntactic verb deployment, communicates components of cautioning, counselling, persuading, educating, rebuking, encouraging, etcetera (Knapp and Watkins 2005: 153 -154). Ham songs with didactic orientation commonly make use of the phrase *ka mi shaar nyi, Ham da* (Let me tell you, the Ham) in which the narrator expresses the view to instruction. For instance, in the corpus, the words or phrasings; *Shi men ngu/Hye shi men da* - Take Heed/Let's Be Mindful - often occur in record of the songs. Noticeably, from the prominent constituent of such diction, one construes the sole aim of the narrative is to counsel or enlighten the audience about possible vulnerabilities of life. In the video discs recordings, the moralist's objectives are further demonstrated where the singer points a finger to the screen, thereby specifying the mission of particularity. At times, such songs engender the use of precepts often linked to the need to listen to warnings of parents or to adhere to the norms of society as well as the risks thereof when one fails to.

Song title: "Dwaa Ye" ("This Troubled World"), 28

Author: Mamman Gbyo, D.

Rhetorical Purpose: Instruction on the deadly disease called AIDS

RP 1	O^G	
1. Ham da, si kyong nyi <u>ka</u> gyo giyang mi ri shaar nyi		Oh Ham, be attentive to what I am about to tell you
RP 2	CE	
2. Fu Zheky ra, si kyong nyi, <u>ka</u> gyo giye mi ri shaar nyi		People of Zheky (Kurmin Musa), pay attention to what I say
RP 3	SE	
3. Fu gywoorra, si kyong nyi, <u>ka</u> gyo giye mi ri shaar nyi		Followers of Christ, take heed to my counsel
RP 4	SE	
4. Fu <u>shataa</u> n, si kyong nyi <u>ka</u> gyo giye mi ri shaar nyi		Ham neighbours, you too, listen to my admonitions
RP 5	E	
Hyas Gom		Chorus
Dwaa ra <u>ye</u> , dwaa ra <u>ye</u> <u>ra</u> bong nyi		This world of ours these days is dreadful! The world is frightening
Dwaa ra <u>ye</u> , dwaa ra <u>ye</u> ku shiis noo		
RP 6	E/Instruction	
5 & 6. Bi naan gbeb siset gha noo <u>ka</u> we/ti zhaa nga		Everyone, be at peace with brother/sister for the dreadful surprises we nowadays witness
7. Kike/Dawo, gbeb siset wu noo bo zhaa ra, <u>ka</u> dzo we Nom <u>ma</u> <u>ra</u> zong nyi		Father/Mother, resolve your disagreement with mother for the days are evil
RP 7	RE	
15. Rwong ba shabaan hyees ki AIDS rwong shagwang nga (tsindziir <u>ra</u>) ki bo dut <u>nagha</u> ki baa kpo gwab ba		The dreaded disease is called AIDS. Once a person is infected; it is incurable as there is no medicine

The song encapsulates the focus of the moralistic genre, describing the epidemic of HIV-AIDS as a social threat linked to sexual immoralities. In as much as HIV could be acquired through other circumstances such as by means of the blood of infected person in case of a sick relative seeking blood transfusion, or the sharing of sharp objects as the needles and razor blades, a case which is common in a communal society as the Ham, the singer focuses squarely on sexual decadence as the mode of the spread of the HIVAIDS disease. The song exemplifies what I assess as seven (7) RPs. From the O^G, the rhetor appeals for the alertness of the entire Ham, building the impression the story about to be told carries an important lesson which necessitates enthralling contemplation. From there, the account changes to the CE where the vocalist mentions other specific groups who must not miss the tale. The intensification of the rhetorical purpose of the song is built by the deployment of SEs, from the birthplace of the singer to the related groups of the Ham. Till the intended audience have been listed before a grim evaluation of the precarious state of modern life is offered, besides the

combination of E with an ultimate didacticism that HIV/AIDS has no cure, hence a terminal disease regardless of age or gender.

4.3.2. General Narrative/Exemplum Genre

As the name suggests, in the Ham songs in this category, a general narrative genre, resolutely seeks to tell a string of stories connected to one experience. Such a genre often disrupts an incident or episodes through a strong sense of evaluation maintained in the course of the description (Martin & Rose 2008: 67). Most times, the principal character (persona) may exemplify how to deal or not to deal with the challenges and difficulties of life. As a result, events in the story take the form of observations, descriptions, and exemplars (paradigms) encompassing a disruption of activities evaluated with the connected incidences appearing as distinct genres by the reason that the confounding happenings get resolved while the narrative returns to evenness (Martin & Rose 2008: 67, see also, Labov & Waletzky 1967).

The exemplum genre, which chiefly centres around major events in the life of society, seeks to comprehend incidences with a proclivity to relate it to the dearth of morality (Martin & Rose 2008: 62, Musiyiwa 2013: 35). In this way, an exemplum genre assesses human actions linked to the beliefs, values, social esteem, and common view of ‘appropriateness’ (White 2010: 2). Here, the personae may be arbitrated as having ‘failed’ or acclaimed to ‘have succeeded’ contingent on the exploit they must have undertaken. To this end, the exemplum genre may engage an acerbic tone, satirising personalities and sets of individuals with the intent to sanitise any wrongdoing in the hope that there would be a change of conduct. Ham songs with a religious and societal dictum typically navigate this formula with cutting diatribe since the aim, it seems, is often to condemn vices such as disobedience to cultural norms and other conducts which the Ham society considers as a misnomer.

In relation to the evaluation of the exemplum genre, there is in Ham songs the rhetorical purpose, of the appraisal of morality centred and extolled in a tacit linguistic configuration. The exemplum or general narratives genre, exploring intertextuality, integrates contemporary and traditional legends as components of one song. The narratives are conveyed either through recitation or recount by a multiplicity of voices and phraseologies. Rhetorically, other formulae of narratives emerge such as exposition, the modern-traditional nexus, narratives with biblical cantos (Musiyiwa 2013: 33), and storylines dealing with the history of the Ham (mainly metanarratives). For instance, “Ntar Nyam” (“The Hunter”, Song 36) is one of such songs which highlights a cultural anxiety, the decline of hunt and farming, traditional vocations deserted by a continuous flight from the rural areas to the city. The

focus is the steady migration to the metropolitan which generates a seeming corrosion of moralities of the Ham society, which the songster denounces perceiving such drive as social decadence and applauds the cultural vocations as the social norm.

Similarly, Tama's "Didi" – an allusion to a beloved female child (Song 49), critiques the persona for abandoning school and running away to the city. The 'city' from the Ham cultural view designates a 'decadent' milieu since it lacks core cultural values as it is a mixture of people from diverse cultural backgrounds, thereby making it a cultural melting pot. As the young female has no education qualifications to warrant her to seek for any gainful employment, the insinuation, the audience form is that Didi has become 'disobedient' and perhaps is engaged in 'prostitution.' The character's society does not simply frown at her truancy as unreasonable, but that it was a young female who absconds from school makes it much worse. Another song signifying the components of an exemplum is Garba's "Nyam Bo Kam Ka T̄abo" ("Extravagant City Life," Song 31) which articulates myriads of concerns, but compellingly engaging essentially three rhetorical moves (O^g, C, & EE) to convey its message.

Song title: "Nyam Bo Kam Ka T̄abo" ("Extravagant City Life"), 31.
Author: Garba, S.
Rhetorical Purpose: Critique of the Ham who engage in extravagant lifestyle

RP 1**O^G**

1. Yaa Ham da, hye ri kpeny mi nda kpeny nya, wee ra waar ra tuus da khaa.

Oh, the Ham, what shall we do about the Ham involved in deeds which bring us shame?

RP 2**CE**

2. Mo bo feny khweky fe nga, nga baa kpo giye nga kpeny na yang dwoor hyaar kam ma ka baa kpo haar khi nga. Hyik we Ham!

On pay day, he goes from shebeen pub to the other, heedless that there is no food at home for the family. What a pity! This is inexcusable!

RP 3**SE**

3. Nga baa tuk we nga gaar kyaam ma, we nga ku zhang tsiin na, zhi nga ku zhang nga ku raa beky ya.

Such folks do not enrol their children at school, the kids are naked, unrobed, and the wife starves for lack of food

RP 4**SE/E**

4. Ngu ri fet yi kukoo ngu, kukoo ngu maa ngu gyagheny nya, ngu re kpo ji ngu di haar kamma. Nda ku ywowyiny ngu ti zhaa mi? Hyik, tir zhaa mi, we ngu baa ji gaar kyaamma

You are a source of worry to the mother-in-law. You spend money for groceries on alcohol. Oh my sister, does it not trouble you that your kids are out of school?

RP 5**SE/E**

12. Shazhi gywoos kamma bo ni ngu, mo re a kike kheb ba ra bo. Mo re ghiny mo hywet rab ba, a na gyos da kamma ra bo, na gyos taba ra bo. Mo ndwak wu ku ghi sheny nya ngu ra gus wu ri but ra

When the beer seller sees you, she calls you “boss” and is delighted with your spending spree on alcohol and excessive meat eating! Be sensible to grasp the progress your allies have made while you lag behind.

Linked to the principal objective of the evaluation of drunk Ham folks in the city, RP 1 criticises the Ham engaged in behaviours the rhetor states bring the society shame. To accentuate the objective of the speaker, apparently a critique of the deeds of kinfolks who leave the homeland and spend their useful time in alcoholism, the text combines the CE with E for potent appraisal. In RP 2, the image of a spendthrift and imprudent man is painted and what such does with his resources exemplified by his behaviour on pay day. The extent of the wastefulness of the drunk is further stated in RP 3 where the illustration expresses how his children are out of school and walk the streets unrobed. The figurative construal is that an extravagant person hardly ever plans for the future, as denying the children the opportunity for education could have grave consequence since they might not be qualified for any gainful employment.

Fundamentally, in RP 4, the rhetorical searchlight moves to the female Ham like the spendthrift introduced in RP 2. The impact of the drunk female has multiple effects considering the conventional notion of the woman as the home builder. The allegory the text delivers regarding the ‘inconsiderate female’ therefore is predicated on a cultural perception of the task of fostering and caring for the young and old associated with the woman. While it is not only the children who suffer neglect owing to drunkenness, the other suggestion is that the drunk female might be a widow, who by her circumstance should be sobered, but the contrary is reported. Instead of working with her mother in

law, who supports her, to raise the children, the addressed lavishes the hard earned money given her for groceries on alcohol. In RP 5, the criticism returns to the man, the supposed ‘head of the family’ who has lost his respect at home but is viewed with honour only at the Shebeen bar. The portrayal is objectionable and reveals the thinking of the Ham regarding their kin who live a reckless life in the city. For all I know, drinking alcohol in Ham culture is for merriment and should be occasional. Once an individual makes it a habit, especially to the extreme as the addressed characters in the song, such is often viewed with disregard and disappointment.

4.3.3. Observation/Comment Genre

A close analysis indicates that songs utilising the observation and comment genre are perhaps the most common in Ham songs. For instance, “Ci Ba Kpo Ndwak” (“Death Has No Friend”) is a case in point of an observation song. The narrative tells of tragedies and the loss of prominent Ham people who died while their services to the society were most needed. Another song in this order is “Ci” (“Death”, Song 40) observing how mysterious death is and the nature of its unannounced appearance. As I have discussed in subdivision 4.2.5, death is personified in both songs as cruel, merciless, and ruthless as it takes away one’s relatives and yet the living are helpless as exemplified in the reaction “oh, death, you give no warning.”

Manifestly, the observation songs engage the orientation to expound on the opening or the outline of the story, the complication, stating the obstacle or the challenge regarding the event in the story, the evaluation, the assessment of the situation, whereas the resolution delivers the determination or the solution, otherwise called ‘coda’ (Martin & Rose 2008: 9). As illustrated in subsection 3.4.2, Martin and Rose underline that the rhetorical purpose of an observation genre is to respond to occurrences in society from a personal position (2008: 65). Knapp and Watkins’ (2005: 187) propose features for the genre of ‘arguing’ that relate to the linguistic choices associated with the genre of observation. To them, the field of ‘arguing’ presupposes a person’s view of a story and the advancement of the reason for the perception. My take is, at least with Ham songs, a comment which relates to one’s reason for observing a particular phenomenon complement each other, but that is not to say there are no dissimilarities in a number of approaches.

Song title: “O Wee Ham” (“Oh, Ham People”), 19

Author: Wee Hammass Band

Rhetorical Purpose: Observation, Comment, and an appeal for Communal Life

<p>RP 1 <i>Tsas Gom</i> O, o, o, o, o, wee Ham, Ki gyo hye shi men da</p>	<p>O^G</p>	<p><i>Prologue</i> Oh, oh, oh, sons and daughters of Ham It is time we be guarded</p>
<p>RP 2 1 & 2. Ki gyo hye shi men/Dzidzi da bo mo ndwak ra</p>	<p>CE/Observation</p>	<p>This is the time to be careful with our way of life with brethren</p>
<p>RP 3 3. Ki gyo hye shi men da bo mo wee ra Ki gyo hye shi men, hye ghang jok ce hye tuk bo mo tir da</p>	<p>CE/Comment</p>	<p>We must be on the watch for brothers Let's cleverly do a rethink on what we talk about with our sisters</p>
<p>RP 4 4. Ki gyo hye dwoor jok mo kike ra Ki gyo hye dwoor jok mo zhaa ra Kii mi shaar nyi (nyu) wee Ham, hye shi men da</p>	<p>SE/CE</p>	<p>It is needful to listen to our parents We ought to honour our mothers So, I tell you, the people of Ham We should be guarded</p>
<p>RP 5 5. Gbyem ma ra dzyee hye shim mo wee ra Gbyem ma ra dzyee hye shim mo tir da Gbyem ma ra dzyee hye shim mo ke ra Gbyem ma ra dzyee hye shim mo zhaa ra Gbyem ma ra dzyee hye shim ribi Ham Kii mi shaar nyi (nyu) wee Ham land hye shi men da</p>	<p>SE/Observation</p>	<p>It's time to deeply love our brothers This is the moment to care for our sisters We ought to love our fathers The time is now to support our mothers This is the time of loyalty towards Ham So I call on us, the Ham, let's be careful the way we live</p>
<p>RP 6 6. Wee Ham waarra ka be su bo sisetra sadwaa Ba kwa shim dzo haarra, Waar ra, da hen mo fu khwya kam ka dwoor shazhi Ku khwa tabo gbaab di jwang cacet Waarra ku kpee mo san na di haarra Naa shan di sadwaa Waarra, kpee mo dzo haarra Kpyok yang ngu ri ni mo di tuk kisimaa Bi tuk ye mo ji Tuk Hamma kii ngu ri ni mo Ki gyo hye ra wee Ham, hye shi men da Bo dwaa ye ree da hyeny yi Kii mi shaar nyi (nyu) wee Ham, hye shi men da</p>	<p>SE/CE/Observation/Comment.</p>	<p>Some people of Ham, chiefly in the city No longer go to their homeland, while some are alcoholic, womanise, into drugs like marijuana and cannabis Whereas many fail to build homes in their birthplace but have expensive ones in the city Others abandoned homebased showing up only during Christmas and distinct occasions To see them, it has to be Tuk Ham festival This is why it was high time we dedicate to transform our locality As life is no longer as was in the past is why I call to you, the Ham, We need change of attitude</p>
<p>RP 7 7. O, o, o, o, wee Ham Ki gyo hye shi men da Hik, wee Ham, hye jyab nda yere? Gbyem ma ra dzyee hye gus baam ma haarra, bo sansan na gaar re ribi ngu ka kheb wu ku ri shyeer yis (ris) tha Ki gyo hye shi men da wee Ham, Kii mi shaar nyi yereye,</p>	<p>SE/Comment/E, RE</p>	<p>Oh, oh, oh, the Ham We must change our viewpoint Yes, I ask you, what are we waiting for? It is time we reconsider our heritage and work to improve it for the progress of our land and betterment of life Let's arise to kindle unity of the Ham This is my call to you this day</p>

Nom dwo Ham
Hye shi men da, hye shi men da

May God bless the Ham
Let's be organised.

The above song represents one of the metanarratives encompassing a range of concerns which makes it difficult to be classified under a precise genre. However, considering the centrality of the subjects observed, commented upon, and articulated in the wording, I find it fit to explore it here. The significant point is the tale communicates a number of issues fundamentally related to identity construction discussed extensively in Chapter 3. Firstly, the O^G employs an observation, comment, and didactic perspectives. While RP 1 encapsulates the appeal for sons and daughters of Ham to “be guarded,” RP 2 follows with a caveat to careful with the behaviours of contemporary life. In RP 3, the caution, observation, speaks to the need to be wary about immoral conversation accentuated in RP 4 with a remark to obey the counsel of parents.

Next, the RP is deployed to call for love for one another (commonality and cohesion), then RP 6 turned the searchlight to the Ham in the city and accused of neglecting the homeland. RP 7 is predicated upon the chain reaction resulting from the abandonment of the motherland which the song blames for the backwardness of the remote area. The core of the matter, it appears, lies in the position that until cohesion and solidarity are resuscitated in the Ham, the land may not witness the desired progress the text projects. In terms of the structure of the song, in view of the multiplicity of standpoints each stanza presents, it could be safely categorised under different generic taxonomies such as the instructional genre, song of mobilisation, and a hybrid of forms. And this leads me to the next genre to be considered.

4.3.4. Hybrid Genre

Song title: “Maanngo” (“The Loathed”), 66.

Author: Bahago, N.

Rhetorical Purpose: A critique of the depravity of social norm

RP 1

O^G

Maanngo, we ra, dā hēn ngā ngan dwaa

Maanngo, our brother has become a deviant and disgrace

RP 2

CE/RECOUNT

1. Shākpō kheb yi ree, mo ku ti khat rā
kheb yi ree, mo ti khat rā ree, mo ti
khi Maanngo

Mo seset shwoom mā, mo ku seset
feny nyā ree, mo ghi feny nyā ree,
mo ghi khi Maanngo

Elders of the village have been called
as all is not well in the community. This
disquiet is provoked by Maanngo.

So, the communal assembly is
for the purpose of reproof. The fine
is to be paid for Maanngo's offence.

RP 3 QUESTION/SE/CE

2. Nek mi rith nyi k̄a go, nyi r̄a gyo jok
feny ba, noo? Ngaa jir mo tirmo mo
h̄en m̄a mo zhii nga

Let me ask you, have you heard the
cause of the sentence (fine)? He has
made his sisters as wives.

RP 4 E/CE

3. Mo zhi ngu bo fer nḡa baa jyee ngu,
we ra, ngu jir mo tir nyi mo h̄enna
mo zhii ngu

With two wives, my brother, only a voracious evil
mind leads to the sickening act by committing
incest with your sisters

RP 5 E/OBSERVATION

4. Mo ku ghab gyo khwet sang, mo
ku ghab gyo kwyaa ntoor r̄a, mo
ndwak gha na naanang da shwak tii mo ngaa

When we talk about shudders and marvel
at deplorable deeds, this one act
disaffects genuine friends.

RP 6 RECOUNT/COMMENT

5. Sh̄azhi bo fer nḡa, bo taat r̄a bo
ji kaate dwaai yi, jok ce mo tuk kaate
dwaayi mo tuk khi Maanngo

Wherever two or three women meet
on the way to the farm, Maanngo is the
subject of discourse

RP 7 E/COMMENT

7. Mo shyem ngu o zhuu, k̄a shyem ngu
ho haar r̄a, mo shyem ngu Maanngo,
ngu twaa ngu baa go. Ngu r̄a h̄en ngu ngan dwaai

You despised counsel by the family and
heed not to warnings, Maanngo, that's
why you've become a laughing stock in society

RP 8 OBSERVATION/COMMENT

8. Bi gyo jok swamma, bi gyo jok ntoor
r̄a, noo. Sh̄akhák haarr̄a ku dut fata
dwaayi. Ngu h̄en ngu ngan dwaai,

Take note of this absurd talk, what a
wretched situation. Men of honour have
lost pedigree.

RP 9 DESCRIPTION/COMMENT/E/QUESTION

8b. Ngu h̄en ngu ngan dwaai,
ngu h̄en ngu cincorii, ngu h̄en ngu
ngan dwaai ngu ri ji bo naan?

That an individual chooses to be
cursed beats sane rational.
The disquiet now is who associates with evil?

RP 10 OBSERVATION/COMMENT

9. Mo k̄a bo k̄a gap suu, mo k̄a gap zhii,
Maanngo, mo k̄a gap suu, hye k̄a gap
bo nguu

Were it possible to renounce one's kindred,
Maanngo, if it was allowed to disclaim family, I
would have cut off any links with you

The above song demonstrates the characteristics of hybrid genre discussed in subsection 2.4.1 and genre as an orbital structure in subset 2.4.2. That attention to the generic pattern of a given culture is required in order to fully understand its rhetorical moves (Bateman 2006: 181), it needs to be underscored that the objective of the above narrative is not only spontaneous and multifaceted but a fusion owing to the spontaneity of spoken interaction intended to institute social relations (Miller & Bayley 2016: 4). Manifestly, the purpose of the songster, the critique of the wrong deeds of Maanngo, are interlaced, and all pulled together in one song. Linked to the above is my reflection that description, comment, observation, interrogation, evaluation, and negotiation are the leading communicative configurations of complex genre relations inherent in hybridised genres of Ham songs. While the vocalist establishes the headline in O^G, in RP 2, the CE offers a recount meant

to establish the chaotic scenario the action described in RP 1 has provoked. To further complicate the generic pattern, RP 3 is a question which begs for answers building an SE predicated on a CE.

RP 4 makes known the precise crime the songster laments about while RP 5 leads to an E which expresses the voraciousness of Maanngo, the accused, attended to by an observation which mirrors how a man with two wives would descend so low to commit lewd acts with his sisters. In RP 6, the feelings of the members of the community are brought to light. The sense one gets is that the despicable act of the culprit, Maanngo, has become the talk of the town. RP 7, manifestly an evaluation, reveals that the accused defied the norm simply for failing to heed to counsel. This lack of regard to advice is explained as the cause of the atrocity often witnessed in society. RP 8 and 9 offer the most hybridised form of genre providing observation/comment, description/comment and evaluation with a question which reveals how defiance to conform to common laws, within the public setting of the Ham, could lead to exclusion viewed as a tragedy. The above text is linked to RP 10 where one of the piercing criticisms in the song is located. To be ostracised by kin in the Ham culture is viewed as more excruciating than death, especially if the estranged individual is accused of crimes such as stealing, witchcraft, incest, or murder, the four violations considered as the worst immoral.

4.3.5. Generic Intertextuality

Martin (2006) asserts that generic intertextuality often demonstrates the points where texts share similarity or difference, especially within the stratum of a particular narrative (p. 295). Correspondingly, intertextuality, as Jones (2015) enunciates, relates to what Martin and Plum (1997) and Eggins and Slade (2005) refer to as the exemplar, a genre which invokes ‘a story that illustrates the validity of shared social values’ (Eggins & Slade 2005: 258). In a broad-spectrum, intertextuality is the reference to or the application of another text socially related in content within another text. In this case, Biblical passages are often employed by Ham performers to expound on socially shared concerns. Similarly, in literary studies, intertextuality denotes to a situation where a book quotes or incorporates another, whether by way of the title, an extract, the characters, or the storylines (Shakib 2013: 1-5).

The act of appropriating comparable texts produces a link between one’s understanding of the exterior text and its utilisation within the text in question. Consequently, intertextuality in Ham songs often leads to the consideration why the author chooses a specific related or social text, how the subject matter becomes incorporated in the wording of Ham song, and to what import the text shapes generic intertextuality. At another level, intertextuality employs concepts, rhetorical purposes, or the

viewpoint of other texts assembled into a new text. Sometimes, it could be the retelling of a longstanding story, or the enactment of widely held stories in modern context, but there is a disparity between intertextuality as a technique and ‘allusion’ to a text. While an ‘intertext’ designates an ideological fusion of two or more texts into one, an ‘alluded’ text is merely referenced, by giving a clear hint, yet without a specific quote.

The key point to consider in the analysis of intertextuality is that the purpose of connecting a recognised narrative genre, an exemplum (See subsection 4.2.3) functions as evidence for ‘textual authority’ prompting a multiplicity of moral positions, both for the singer and the audience. Moreover, my reading, like Polanyi’s (1985), is that the deployment of intertextuality by Ham singers probably stems from a typical Ham oral folktale where the chief aim is often to explore a related past event in society, real or imagined, to symbolise the sets of identities and experiences which the society or group accepts to be legitimate, cherished, and perceptible. Ham singers, I put forward, rhetorically organise a time to give an order to previous events and explain them, at the same time employ the language of evaluate to appraise and analyse of the incident discussed (Martin & Rose, 2008: 99).

On the whole, intertextuality negotiates between two or more texts, as in the following Ham song, between the Biblical stories of Joseph, an Israelite in Egypt, who resisted the decoy of his master’s wife in comparison to Ham cultural opinion of infidelity. The original narrative is found in the book of Genesis, Chapter 39 verses 7 (Bible 1982), where Potiphar, a nobleman, makes Joseph the administrator of his home, but then Potiphar's wife, whose name is not stated in the Bible neither is it chronicled in any Christian tradition, lures Joseph to sleep with her. When Joseph reportedly refuses her seductive advances, she falsely accuses him of attempting to rape her. The texts, the canonical story of Joseph with Bahago’s song, “My Hands are off,” come into dialogue. However, the original wording (from the Bible) and the intertext (Ham worldview, hereafter HWV) are independently connected narratives rather than fixed communicative acts. The convoluted stories produce an interwoven storyline which generates contending discourses that the analysis seeks to determine at what levels the two texts interplay and the degree one of the accounts may be overriding, or the most significant.

Song title: “Ni Bwak Bi Ye, Noo” (“My Hands Are off”), 63.

Author: Bahago, N.

Rhetorical Purpose: Unfaithfulness destroys trust

RP 1 O^G, HWV/Biblical moralities

Hyas thq

Response

Ni bwak bi ye, noo, o, o, mi neny mi	I'd will have no hand in evil
Ni bwak ye, noo, o, o, mi shwaa ti mi	I'd join not in indiscretion
Ni bwak bi ye, noo, o, o, mi neny mi	Do not persuade me into dishonesty
Ni bwak bi ye, noo, o, o, mi kpee mi	I refuse to engage in prohibited act
Ni bwak ye, noo, o, o, zhi Potifa	I choose to be guiltless, Potiphar's wife
Ni bwak bi ye, noo, o, o, mi neny mi	I won't be involved in mischievous

RP 2 Bible story/Hyam wordings

1. Yusufu hen nyii nga, " nga neny -nya, nga neny-nya " noo, o, o	Joseph resisted the luring to commit an act that undermines the faith
Ni bwak bi ye, noo, o, o,	his master, Potiphar, had entrusted him with which made him virtuous
Mi neny mi	

RP 3 SE/HWV

2. Khak wu maa mi yang har nga,	Your spouse, positioned me in
nga baa maa mi mi ghang ngu,	the charge of the household but that
noo, o, o	excludes you, my Lady.

RP 4 SE/HWV

3. Khak wu maa mi dzang har nga,	The master, refuses me nothing in the
nga baa maa mi mi bang ngu,	house, so I shall not exploit his faith
noo, o, o	in me

RP 5. SE/HWV

4. Mi bo ghi shu khak wu mi ri twa di Nom mi yee, a bi ndaa?	If I cheat on your husband, what shall I tell God, the Almighty?
---	--

RP 6 E/HWV

7. Yusufu di kheb Masar ra nga shaar monggha nga shu we gywoorra, a a	By example Joseph in Egypt proved to the society that he was trustworthy
8. Yusufu di kheb Masar ra nga shaar nkuun na nga shu na gywoorra, a,a	Joseph in the land of Egypt shamed the enemy by refusing the advances

RP 7 E/Religious/HWV

9. Gee dzen ngu zhu gywoor ra kii ri kyuk mo hyees wu we gywoor ra,	It is not how frequent one attends church that makes one a Christian
10. Gee kheky ngaa mbyeny ngu kii ri kyuk mo hyees wu we gywoor ra,	Carrying a gigantic Bible around is no validation for spirituality

RP 8 RE/Religious/Remark

11. Mi fyen nyi fu gywoor ra be naa cet hye men deny cet noo, o, o	I plead with you, those yet to stand firm in the Lord, to rise and deepen
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The above presents a modified analytic structure different from the generic construction I have demonstrated in section 4.3 and subdivisions 4.3.1, 4.3.2, 4.3.3, and 4.3.4. The order, here, is engaged to suit the illustration of intertextuality with a marked peculiarity as I will indicate further. In the **OG**, the rhetorical purpose embodies a Biblical and scriptural conception of morality, however, the wordings, to me, epitomise the manner a cultured and responsible Ham male would react if found in the situation of Joseph before Potiphar's wife. Having read the Biblical passage, where the acknowledged story originates, the words *ni bwak bi ye* ("my hands are off") are not enunciated, rather, they are the dramatisation of the event were it to occur ordinarily in the context of Ham society.

Whenever a Ham utters such words as ‘my hands are off,’ the connotation is the denunciation and disaffection from a perceived prohibited act capable of ruining a person’s life and, by extension, the community’s. Next, **RP 2** offers a Biblical story emphasised in Hyam phraseology. Gerhardt (1983) notes that ‘reduplication’ in Hyam is often employed for the objective of accentuating the import of a spoken position. As a result, *nga neny nya, nga neny nya, noo* (ST 1), whose best translation in English would be ‘he declined, he declined, absolutely’ exemplifies this view. In **RP 3, 4, and 5**, an **SE** is assembled through an HWV as typified in the following rhythmical choice of words:

RP 3: Nga maa mi **ghang har nga/ghang ngu** - The master asked me **to look after the house/and not the wife.**

RP 4: Nga maa mi **dzang har nga/bang ngu** My role is **housekeeping/and not ‘wife keeping.’**

RP 5: Ghi shu A metaphor of treachery through a ploy objectionable in the Ham culture.

RP 6 delivers a strong Christian religious Appraisal from an HWV by reinforcing the **RP** in **O^G** and leads further an **E** rendered in an HWV religious perspective. The communicative objective is accentuated in **RPs 7 and 8**, where the apparent focus of the song is the assessment that it is only by a triumph over temptation that the quality of a “true follower of Christ” may be established. Consequently, it could be stated that the utilisation of intertextuality in the song has achieved the rhetorical purpose of interweaving and demonstrating how connected are the Christian values expressed in the Bible relate to the everyday life of the Ham, especially those who profess the Christian faith.

4.4. Appraisal in Ham Evangelical Songs

Graham Ethelston’s paper “Appraisal in Evangelical Sermons...” (2009) epitomises the focus of this section of the study, the assessment of the language of the expression of opinion (p. 683). Here, the rhetorical configuration of “evangelical sermons” deployed by Ham songsters is the subject of appraisal with multifaceted voices (Christian and Ham culture) often deployed carefully in a manner that they do not contradict the forceful contra CM deliberated in section 4.1. The rhetorical technique of framing and layering of the speakers is analysed to evaluate how the competing voices of Ham tradition with CM interact in harmony to invoke or inscribe what Martin and White (2005: 63) refer to as “sign posts” with the ultimate objective of construing the perception of a text.

In the analysis to follow, my focus is on the linguistic resources of engagement in appraisal with regards to the alignment of the views of others expressed in solidarity, particularly within a collective community concentrated discourse as obtained in Ham songs. Martin and White, echoing Bakhtin’s

(1981) and Voloshinov's (1995) views of the 'dialogic' nature of discourse, assert that when people speak or write, the influence is often "to refer to", or appropriate what has been said or written previously (p. 2005: 92). To this end, engagement, the positioning of the words of other speakers, usually a non-stated group of rhetors, offers the singers the latitude to present themselves as communicating social concerns other than theirs. Equally, one of the practical approaches to engagement in Appraisal approach is the recognition that there could be alternative views open to contestations, hence the apt to deliver the evaluation in the song to be analysed in a discussed evaluative language (White 2009a: 13).

4.4.1. Appraisal Engaging the Ham Group's Cohesion

Song title: "Hye Gbeb Thnen Da" ("We Need Change of Character"), 24.

Author: Mamman Gbyo, D.

Abstract: Appraisal of engagement

ST 1. Hye gbeb men da Nom mā ku ri go ryem da... **We** need a change of attitude for God be pleased with **us**.

ST 2. Gbyet rā gyut wu, **ngu ji ngu** gaar **we nyi**
ka nga dwo ngu, we nyi ba ri dwo **ngu**
 Gbyet rā gyut wu, **ngu ji ngu** gaar **tir nyi**
 Ka nga dwo ngu, **tir nyi** ba ri dwo ngu.

When **a man** in difficulty runs to **a brother** for aid such finds no attention
 When **a lady** in need goes to **a sister**,
 such turns a blind eye to **the sister's** plight.

ST 3. Gbyem mē ki yang Nom mā bo dwo ngu,
 mo ra hyees wu a ngu shu we (ndwak bo, tir) mo

But after such **a forsaken person** runs into (L1)
 fortune, chains of siblings appear (L2)

The biting sarcasm inherent in above-mentioned lines point to in what way to locate engagement in an evaluative linguistic configuration. Firstly, the singer assigns collective pronouns (we/us), indefinite characters and problems (a man/a brother, a lady/a sister/, a fellow's plight, and a forsaken person) for the sole purpose, it appears, of intersubjectivity (White 2009a: 12). Further, the voice in the narrative construes standpoint with regards to those of others perhaps for the reason of 'dialogic expansion (Read & Carroll 2012: 426). While is apparent, the song is the product of singer's observation of the influence of social pressure on kinship among the Ham, hitherto a communally based society, the presentation of the contemporary reality in Nigeria has affected the bond and interdependence which the song addresses. To suitably situate the subject of appraisal in the song, the speaker disclaims, proclaims, entertains, and attributes dialogic positions (White 2009a: 13, Martin & White 2005: 97-98)

For instance, to disclaim (deny/disprove) individualism signified by the 'I' and 'me' pronouns, 'we' and 'us' (ST 1) are employed by the singer to affirm his sense of belonging and bonding to the Ham group. Next, the singer, in ST 2, proclaims that the story is compelling and dismisses differing positions by invoking a widely held view of the degeneration of family-based support system obtainable in the traditional setting of the Ham.

Faithful to this perception, from oral tradition and the practices I witnessed as a child, siblings who had no food in their barns before the next harvest often received supply by way of grains collected from the relatives who had in stock when the indigent reveals the state of affairs of his/her household to kinfolks. These days, this kinship self-help sharing is disappearing as exemplified in the song. The song attributes the feigning bond people put on, it seems, in ST 3, L1, when a ‘forsaken person’ suddenly attains an economic turning point in their life. It is at this level that the speaker entertains possible opposing voices of excuse for the neglect relatives left to suffer in times of need and taunts them as flimsy and unreasonable in ST 3 L2.

4.5. Summary

In this chapter, I analysed Ham songs with a Christian motif expounded as narratives which allude to or expropriate Christian scriptural passages to communicate the social concerns at the heart of the authors. The chapter considered songs grouped as small stories, ordinary commonplace but significant identity illuminating events. Here, I evaluated songs with stories about disobedience to parental norms and how the tension between the traditional and the modern heighten the pressure on parents negotiating between HWV and the changing reality of the multicultural city life. I equally looked at big stories, also referred to as the exemplum, where I argued that this is an important story of the past with a compelling relevance to the existing reality of the Ham society. The chapter evaluated songs with narratives about motherhood, where I reiterated the exalting role of the mother to nurture and maintain, not just the children, but the entire family network.

On songs expressing pains of death, I demonstrated a number of levels of loss, communal, personal, and the generality yet with specific impact, depending on a person’s gender, and then the inevitability of death, irrespective of social standing. Invoking the genre approach, I looked instructional genre and its relatedness to the imperative voice of ‘counselling’ before moving to what I call ‘the general narrative and exemplum genre.’ My opinion is that this generic category is linked to hybridity of genres where I demonstrated the flexibility of the spoken genre to knit strands of rhetorical purposes in one communicative act. Next in the analysis is intertextuality which I expound as a combination of two or more texts as one subject with an attempt to differentiate it from allusion (a hint), a case where the connection often depends on inference since no specific textuality is deployed. In the end, I offered an example of appraisal of engagement in Ham song by demonstrating how solidarity and bonding are the major components to be found in most assessments Ham songsters deploy in their songs. Evidently, the triadic approaches of narrative, genre, and appraisal all employ a metaphorical configuration for the objective of meaning-making in social interactions.

CHAPTER FIVE: LINGUISTIC PROPERTIES OF SONG LYRICS INTERROGATING CHARACTER TRAITS AND ATTRIBUTES OF THE HAM

5.1. Introduction

Labov (2013: 7) and Meuter (2013: 33-39) categorise some leading features that engender narrative coherence. These constituents are (i) tellership, the existence of an active storyteller, (ii) tellability, greatly tellable story, (iii) embeddedness in a context, (iv) linearity (sequence of time), and (v) a moral stance. In regard to the features above, De Fina and Georgakopoulou (2015: 24) describe narrative as a kind of “philosophical panacea” employed to represent lived experiences aimed at constructing a plausible life. In this chapter, the themes of love and marriage and contentment in contrast to materialism and individualism expressed in the songs to be analysed all manifest these properties. Profoundly associated to “moral stance” is the assessment of human traits and attributes such as greed, jealousy, honesty, malice, views on what is right and wrong, and the question of headship as central discourses signifying the worldview of the Ham.

The issues outlined above constitute the core problem this chapter seeks to investigate in order to delineate how they are portrayed in Ham songs. Accordingly, the songs, situated in a contemporary rural, in contrast to the metropolitan environment, typify the conflicts of situations distinctive of life experiences before the advent of the British annexation of Nigeria. Therefore, the narratives epitomise a society in transition from one of a common to a cosmopolitan culture in that way reinforcing the tension between the divides. Following Feldman and Almquist’s (2012) pattern of examining the implicit meaning in stories, I identify one song in each subsection, representing the dominant concern of the issue in question for analysis. The main argument expounded in this study, so far, is the acknowledgement that a narrative is significant and compelling symbolic action with an inclination to articulating human identity (Brockmeier & Carbaugh 2001: 13-14).

5.2. The Representation of Character Traits and Attributes in Ham songs

Theoretically, there are contestations in the way an individual exhibits character traits, especially of being a sort of personality within a given circumstance (Herman 2009). One of the contending standpoints asserts that traits are usually “pretences” (Herman 2009: 1, quoting Satre). This preamble illustrates how the conception of ‘character traits and attributes’ designating the behaviour of the Ham epitomised in the narratives in the songs to be analysed in this chapter, is not only problematic to establish but cannot be generalised to every human society. The reason it is seemingly elusive to

establish a universal human trait is centred on the awareness that every social group has its perception of sanctioned character and morality and what these (traits) represent. On this basis, finding a common link between individuals, especially people of different cultures, time and again, is a point of disagreement.

Moreover, personality traits that may be suitable in one society could be deemed ‘inappropriate’ in another. For example, in Ham culture; no person may be allowed to eat with his/her left hand, however, in most Western societies, eating etiquette (table manners) accepts the use of the left hand. What the former reveals is that human beings have a persistent desire to regulate their world and conducts within the context of what they sanction as right or wrong. Consequently, for the principal objective of engendering a collective behaviour, societies often explore ways of interpreting human actions considered suitable for their settings. In this regard, I explore some definitions of the notion of character traits in related fields of study linked to the focus of this dissertation. Notably, Staub (1980: 11) states that genetic character is the cradle of personality characteristics. Besides, character traits, Ska declares, are interdependent on behaviours (1990: 85) where a ‘habit’ is measured as the capability to reproduce same act in analogous situations. Furthermore, there is a strong opinion that individuals of varied heredity link may behave differently in similar circumstances. Further, the major impact on character formation, Staub argues, often emanates from the influence of certain environmental conditioning (1980: 11).

Even though, Peterson and Seligman, in a very profound study of character and virtue, identify the essential qualities of humankind as wisdom, courage, humanity, justice, temperance, and transcendence (perfection) (2004: 53), among the Ham, traits like wisdom are personal and lower in rank in comparison to humanity (*Ubuntu*), representative of moral sociability (See subsection 3.3.3 for an extensive discussion). In this regard, views from social psychology maintain that attributive character traits, based on public’s or society’s perception of behaviour, commonly turn out to be not only inaccurate but deceptive (Taylor & Brown 1988). From this submission, the argument to establish relates to the consideration of ‘situational,’ – context dependent behaviour – characteristics of acts instead of permanent character traits (Herman 2009: 1-2). Concerning this view is furthermore the understanding in the field of Human Psychology, which distinguishes between traits and character, however for the focus of this dissertation, I consider the two viewpoints within a holistic approach.

Firstly, character traits are viewed as a group’s predictable and distinctive patterns of behaviours in a given situation of life experience. Connected to this observation is the idea that individuals cannot

exclude from their consciousness the understanding that they are not alone in this world. Next, since moral identity often precedes ethical thinking, what is apparent is that while the moral code is not always about in what way we reason, but dependent on who we are. The emphasis is that people in society regard being good and right as commendable, but, being ‘bad’ as unacceptable (Kretzschmar, Bentley, & Van Niekerk 2009: 6-7). In addition, in an attempt to simplify the apparent complexity related to delineating the meaning of character traits in foregrounding how the past of a society impacts the construction of contemporary identity, I refer to the *Oxford English Dictionary* (OED 2016) which defines human traits as:

the sum of the moral and mental qualities which distinguish an individual or people, viewed as a homogeneous whole; a person's or group's individuality deriving from the environment, culture, experience, etc., mental or moral constitution, personality.”³⁵

Likewise, an attribute in the OED is defined as a quality or character ascribed to any person or thing, one which is in shared valuation or usage assigned to him/her; therefore, at times, an epithet or appellation in which the quality is ascribed.³⁶ Regarding the varied but interrelated views advanced with respect to the understanding of what the terms ‘character traits’ and attributes denote, the proposition is that in a social organisation or culture, where obligatory communal relationships depend greatly on kinship, like the Ham people are bound to perceive social interactions as continuous and enduring. Consequently, in such a culture, differing from the ‘order’ has the potentials of threatening the supposed stability of that person’s character in relation to his society (Kung, Eibach, & Grossmann 2016). Invoking the views on character traits and attributes as collective or shared behaviour associated with a given group, the investigation in this chapter will focus on the dominant traits and attributes epitomised in selected Ham songs.

5.2.1. The Narrativity of Love and Marriage

“Tir Nung Nyak” (“The Egret”, Song 50) is a song whose narratives embodies a man’s profound sense of love for his spouse whom he describes as ‘beautiful and spotless as impeccable as the egret.’ The story represents the reflection of beauty often as the constituent of attraction by man to a woman in contrast to the desire for love by the female counterpart. The next song with a concern about

³⁵ "character, n." OED Online. June 2016. Oxford University Press.
<http://www.oed.com/view/Entry/30639?redirectedFrom=Character+traits> (accessed August 04, 2016).

³⁶ "attribute, n." OED Online. June 2016. Oxford University Press.
<http://www.oed.com/view/Entry/12931?rskey=MtYVYg&result=1> (accessed August 04, 2016).

matrimony is “Dzaar” (“The Wedding”, Song 43), which mirrors the sociocultural outlook of the institution of the marriage of the Ham. While marriage engenders the reproduction of the offspring to continue the community, it equally offers a prospect for a mother-in-law to hand over the tasks of running the family’s domestic and farm house chores to the incoming daughters -in-law. “Mi Neny Mi” (“I Opt Out”, Song 60), on the other hand, presents a narrative which reveals that young women in the Ham culture had the prerogative of choice of whom to marry. “Baba/Dawo” (“Father/Mother”, Song 14) is a tribute to parents for nurturing their children and tells the distribution of the role of upbringing according to the gender of the youngster. For instance, while the mother fosters a daughter, the father is to teach a son the family and traditional roles.

Song title: “Tir Nung Nyak” (“The Egret”), 50.

Author: Tama, L.

Abstract: The expression of profound love to a wife.

NS 1

O^N

Hyas Gom

Tir nung nyak ghā noo
Tir nung nyak ghā noo

Chorus

My beautiful lady, yee,
Stunning as the egret, yeah!

NS 2

CA

3. Zang zang ngā o dwaa, ba ni
nāyi shuu mi kā ngu

In all the places I’ve been in my life,
I’m yet to see any grandeur as you are

NS 3

EA

5b. Ngu shyeer gan mo ndwak wu noo.

You are prettier than any lady I have met.

NS 4

EA

7. Tir nung nyak noo, tir nung nyak
noo. Ngu shu shang mi noo.

My fine-looking woman, my love, you are
the crown of my life.

NS 5

RA

10a. Giye Nom da maa ngu noo, nek
ngu has bwak iferi noo.

Whatever God has ordained,
accept it with thanks.

The lyrics of the above song exemplify the subject of love, especially from a male’s point of view. The **O^N** delivers a description of the entrancing beauty of the narrator’s spouse whom he associates with an egret. Egrets are bright white heron birds, which in the area of the Ham often accompany the cows of the Fulani herdsmen. The allegory of the egret (heron bird) in this narrative epitomises radiance and distinction. In NS 2, the story indicates that the suitor travelled across Ham land in search of a bride before making his choice. The EA in NS 3 provides an appraisal of the degree of love the narrator has for his spouse, who is “prettier than” all ladies. The EA intensifies the exquisite

beauty of the newly wedded wife leading to the RA, a point where the story alludes to the Biblical verse found in Matthew 19:6b (Bible 1982) affirming Judeo-Christian conception of marriage as for a lifetime no what the circumstances. It should be underscored that although many people in the Ham culture often assume that divorce was alien to the society, this fact is a relatively recent occurrence which derived from a Christian angle as the culture permitted a marriage to be dissolved for a number of reasons like childlessness and when the husband or wife was abusive (Gunn 1956: 116 -119).

5.2.2. The Narrative of the Subject Theme of Contentment

“Ris Gyā Nagha,” (Covetousness,” Song 64) denotes that envy, which is regarded as a vice, can lead to evil. The chief concern of the text of the song relates to an appeal to hard work, productivity, and economic independence as a demonstration of a responsible life. “Gaar yē Ngu Wok Khi Ngu” (“Whatsoever is the Circumstance in one’s life”) talks about contentment and gratitude. “Fyen Nomma” (“Ask from God,” Song 4), addresses the contemplation of support people in society should seek in times of difficulty. The assurance that “God’s time is never too late” in the text of the song affirms its correlation with the theme of communal despair with a religious connotation. “Dzong men” (“Anxiety”, Song 32) is a song based on the cultural principles of the desire for a quiet life with Biblical allusions which lends credence to some form of intertextuality to drive home its CM’s message.

Song title: “Ris Gyā Nagha,” (“Covetousness”), 65.

Author: Bahago, N.

Abstract: Idleness is immoral.

NS 1

O^N

Tsas Gom

Tib guth wu gyā nagha
Tib hwak wu gyā nagha
Ris gyā nagha ki su men
shabi, ayyawo

Prologue

Do not covet the property of anyone
Keep away from covetousness
To be materialistic is immoral
and treacherous, I tell you (ayyawo)

NS 2

CA

1. We zhaa mi shwaa ghab su khi ngu
2. Ti zhaa mi, shwaa deny su khi
ngu, ayyawo
O shwaa deny su khi ngu, mi
shaar ngu, noo

My brother, arise and be self-determining
My sister, wake up, be industrious
so as to fend for your daily needs
Yeah, get to your feet to go all out
to be self-reliant, I tell you, brother

NS 3

EA

4. Mi bo tathi kikemi mi shaar mi,

I recall my father told me that

ayyawo, a yis gya naghā ki su
men shābi ayyawo

idleness makes one dependent on
others, hence work to be self-reliant

NS 4**CA**

5. Ndwaā zhang mi, shwaa ghab su khi ngu,
6. Syeywe mi, swaa ghyab su khi
7. Mo wethākhāk, swaa ghyab su khi nyi

My colleague, get to your feet to be resourceful
My children, arise and seek to be self-reliant
Young menfolk, get up and strive for autonomy

NS 5**RA**

8. Mo tirražhi, swaa ghyab su khi
nyi, ayyawo
Siset sākyaan ki su men shābi
mi shaar nyi, noo

Our young ladies, arise and be
resourceful, ayyawo!
I proclaim to you, when you are work-
shy, you could be susceptible to evil.

“Ris gya naghā” (“Covetousness”), a song which expresses Ham work ethics which illustrates that even in a communal society, everyone was expected to work for him/herself, exemplifies the narrative Ibarra and Barbulescu (2010: 137) described as dedicated to forming, restoring, sustaining, and ‘revising identities.’ Moreover, a seeming deviation from an uncharacteristic socially sanctioned behaviour of a given society often engenders a narrative associated with the objective of social reconstruction (Linde 2000: 609). Related to Bauman’s (1986) idea that stories do not only narrate past experience but fashion societies, the account in the above song lyrics projects an outlook of the danger of covetousness, which the songster seems to have witnessed and re-enacts for the purpose of the contemporary Ham. For instance, the O^N registers the perception that envy and covetousness are decadent traits. NS 2 is a call for a change of attitude towards hard work, an act the vocalist views is the way out for the envious in the Ham society.

The worldview of diligence is affirmed in NS 3 when the narrator, although a female, states that it was her ‘father’ who taught her ‘hard work’ in order to escape envy. Although, to my knowledge, it was the mother who trained the female child about social life and not the father, however, the ascription to the ‘father’ of training the singer about hard work, legitimises the narrative as dependable even though the traditional role for the upbringing of the girl-child was primarily the duty of the mother. NS 4 lists the category of the audience the story is meant for as friends, children, and sons whereas NS 5 focuses on the call to the females. The engagement of this narrative technique may be founded on the reasoning that the provision for family’s livelihood, in the ancient past, was the prerogative of the male folks while the females were home keepers, but nowadays this has changed, hence the discourse directed at the Ham female to be aware that idleness breeds vain jealousies.

5.2.3. The Themes of Materialism, Greed, and Selfishness

“Hye Gbeb Thnen Da” (“Let’s Take Heed”, song 24) expresses the disquiet engendered by the sudden changes befalling a once collective based and peaceable society that is increasingly influenced by modernity where mutual and collective existence is slowly giving way to individualism, greed and selfishness. “Bang Men Ngu” (“Take Heed”, song 30) is a narrative about shared conventions and a call for the Ham to be cautious to avoid falling victims to evil, callousness, mischief, greed, and selfishness. Its representation employs a CM to mirror the past and current attitudes of the Ham. “Naan Ceky Rici?” (“Who knows tomorrow?”), song 51, depicts the uncertainties of human existence, and above all warns people about pride and overindulgences.

Song title: “Naan Ceky Rici?” (Who knows tomorrow?), 51.

Author: Yabo, A.

Abstract: Life is unpredictable, therefore the need for reciprocity.

NS 1

O^N

Tsas Gom

1. Ahaa ...a, yaa, Ham da
Ngu khwiin bo gi yang ngu
kpo di ree

Prologue

Yeah ...a, oh, the Ham
Do not boast about what you possess
today

NS 2

EA

4. Ngu zhir yi naan ceky rici,
shet ka ceky

Be warned that no one knows what
the future holds

NS 3

EA

6. Na yi ngu ni nga ree ge ngaa shu rici
Mmmmmmm

The person you despise today
could become prosperous tomorrow

NS 4

EA

7. Dwaa ra ye naa shu ka khaa rinas
Ki bo mis jiyi ne, ka ra hyem jiyi neny

This world is like a horse’s tail
It could move to any direction

NS 5

EA

9. Nom ma nga maa ngu gyaa ka bwat
mwo ndwak wu
10b. Ngu bo wok gyaa, bwat mwo we zhaa ngu
11b. Na gyaa, bwat mwo ti zhaa ngu

God blessed you with resources so that
you may support associates
A successful male, assist your brother
A prosperous female, support your sister

NS 6

EA

12. Na bo cwam nga ka baa na yi ceky
rici. Ngu ku ris we zhaa ngu yis we binynya
14. Ngu ris we zhaa ngu yis wegyoo
Shatra bo hyeeny nga ra hen nga
gya dzebba

Be of benefit as life could change
Do look at your brother as one without value
The person you derisively treat like a dog
May perhaps be great and prosperous
in the future to your surprise

Popova (2015: 15), following Hume (1739/1978), asserts that causation is invisible and therefore a question of ‘belief or interpretation or propositional point of view. Connected to this idea is the

narrated account in ‘Naan ceky rici?’ (‘Who Knows Tomorrow?’). The story in O^N reveals that the account perhaps aims to interpret the link between group cohesion with providence central to the worldview of the Ham. The title of the song relates to a popular discourse often employed to warn or caution the excesses of any individual who becomes conceited as a result of prosperity. The ‘prosperity’ referred to in the Ham society may be childbirth, regarded as fortune, material wealth or been in a leadership position. The dominant concern of the song is instituted in NS 3 and NS 4, the latter having been a clear intertext, illustrative of the view that life was unpredictable. Therefore no one should boast or be haughty towards another fellow. The character attribute of arrogance in the Ham culture is not only a misnomer in a collective society in which living was the basis of existence, but is viewed as one of the normative breaches which lead to estrangement. In fact, the expression signifying pride in Hyam is *kheky khi* (carrying one’s head up) analogous to ‘big headedness’ in English.

5.2.4. The Issues of Jealousy and Inequality

“Ghyi Sheny Baa Su Di Khyeb da” (song 41) translated as ‘There is a Dearth of Progress in Our Communities,’ signifies personality traits and attributes like jealousy, animosity, and covetousness as the dynamics which impede the expected social progress of the Ham. These attributes are assessed founded on the Ham community’s standards with greed and selfishness as the recurrent subjects. Connected to the above, “Fisshaa” (“Wipe Away Tears”, Song 4), portrays such societal concerns as childlessness, poverty, and lack versus wealth and pride. The song seems to be a reaction to the increasing pressure and worries of everyday life hence its reputation among the Ham. Next, “O San Nomma” (“Mother Nature”, song 45) encapsulates the impact of nature in shaping the fate of people in society. The narrative in the song warns against mockery, scornful behaviour, and contempt towards individuals with deformity or those in hardship. Next, “Sim Khi” (“Inequality”, Song 53) is a story which mirrors how unequal treatment in the family and society breeds bitterness, leading to hatred hindering solidarity and the source of existing fragmentation of kinship among the Ham.

Song title: “Ghyi Sheny Baa Su Di Khyeb da” (“There is a Dearth of Progress in Our Communities”), 41.

Author: Setduwa, S. (Kike Mi).

Abstract: Jealousy, greed, and disrespect impede communal cohesion.

NS 1	O^N	
↳Ghyi sheny nyā baa su di khyeb ra		We lack significant growth in our land
NS 2	EA	
4. Hye ri kpeny mi ndā kā ghyi sheny nyā su di Ham da		What then shall we do to engender development in Ham land?
NS 3	CA	
9. Kike ngu rā kum rwong ngo Mo nā waaro bo di ruwiny nga 12. Gbyem yē kike ngu bo cii Mo nā waar rā ra ku hywiinā		When your father fell ill, the community demonstrated concern and showed solidarity However, when he finally died, feigning kinfolks were happy and celebrated
NS 4	CA	
14. We kyang yē kike ngu cii kā hwabyi We kyang ba, baa su su nyi 15a. Kike nyi nga kukwab ki		The piece of land he left behind belongs to another household Your father had leased it from someone
NS 5	CA	
16a. Gyā dwaa, Nom mā maa nyi 20a. Ngban ngā Nom mā maa nyi b Kii kyuk mo shwak njaa		The family's fortune is the cause for the bitterness. The goodwill you enjoy in the community is the basis for this resentment
NS 6	CA	
28. O ya, shāzhí dzaaro, shi men nyi kā dzidzi nyi, noo, nwom yē khak wu bo cii, ngu ri kap yak wu kā deny mi ndā		Oh, married ladies, be watchful with your life in the community. The day your husband dies, you might find yourself in misery
NS 7	CA	
30. Wee ngu bo wurbo, ngu shub citta khak wu ka ri gos-yi. We ngu bo wur bo, ngu shub kyang khak wu kā gap yi		In a brash move, you sell off the ginger in the store. In defiance to custom, you give away your husband's farmlands.
NS 8	EA/RA	
36. Yaa, Ham da, hye ri kpeny mi ndā kā ghyi sheny nyē su di Ham da?		Oh, the Ham, what shall we do for advancement of our land

The above song lyrics comprises 36 stanzas all conveying varied but related stories meant to explicate the cause and causality of the lack of significant progress witnessed in contemporary Ham society. Popova (2015: 24) underscores the view that causality was the principle of organising lived experiences, when multifaceted stories of different events are, held as a connected and a coherent whole. Manifestly, African philosophical study (Gyekye 1987, Aja 2001, Ozumba 2004, Kanu 2014) reveals that the vision of the singer may be founded on a commonly held belief in the Ham society that incidences do not just occur. In fact, for the African, according to Aja (2001), the world was an orderly cosmos where all happenings are caused and conceivably explainable. The submission relates to the worldview of the Akan of Ghana which conceives of universal causality.

From the above views, 'causality' in Setduwa's account supports the progression of a story given that an account is often a purposive communication of a particular idea or thought. The lyrics, in this

regard, seek to offer a justification why the Ham have not advanced as expected to allude to the causes of jealousy and unequal treatment of members of the society. Faithful to his objective, in the NS 1, the songster indexes the opinion that there was no significant progress in Ham land. Next, in NS 2, the text introduces the rhetorical question ‘what then shall we do?’ By employing the pronoun ‘we,’ it is inferred that the focus of the song was the acknowledgement the task of restoring cohesive living in Ham land was the responsibility of all members of the sociocultural group. NS 3 is a CA invoking a case study of one of the instances of communality which the story critiques as a fall out of the normal conduct of the Ham.

In NS 4, another case study is presented, and this relates to land disputes. Since the society is an agrarian one, the question of farmland holds a significant place in the peace or lack of it of the community. Besides, fortunes often lead to envy, an aspect the lyrics frown at. NS 6 and 7 deliver a cautionary on the actions of a widow who disposes of the wealth of her husband without the consent of the deceased kin. It is customary for the Ham for the male relatives of a deceased male to decide over his personal belongings in the event of death. Therefore, for a woman to abrogate such a practice in a patriarchal order, she would face severe resistance which could catapult into a dramatic family feud. At the end of the story, the songster recapitulates his original proposition in O^N restating that envy, rancour over farmlands, jealousy and inequality breeding animosity were the validations why Hamland had not progressed as expected.

5.2.5. Honesty, Good, Evil, and Mischief

“Naanang” (“Honesty”, song 56) articulates the human virtue of uprightness, no matter what the challenges are, as enduring attributes. “Dwaa Yē” (“This Troubled World”, song 28) has a central CM which captures the question of morality about the apprehensions of family life alluding that the spread of the HIV/AIDS pandemic was the result of infidelity, an evocative condemnable act linked to dishonesty in the Ham culture. “Men Shābi” (“Mischief”, song 38) states that malevolence was inexcusable, whatsoever the degree and consequently should be discarded. “Hye Shi Men Da” (“Let’s Be Guarded”, song 13), on the other hand, underlines CM and the subject of social cohesion which disproves evil against people in society.

Song title: “Hye Shi Men Da” (“Let’s Be Guarded”), 13.

Author: Gauji, Y.

Abstract: Mischief and treachery contravene social cohesion.

NS 1 <i>Tsas Gom</i>	O^N	<i>Prologue</i>
Hye shi men da, Ham da Nom mā nga ri rith da set ye hye shet ho dwaa		Let's watch our actions, the Ham, we will account for our deeds in this world
NS 2 1. Ngu fyēt we nyi khi kyang nga, ayaa we Ham Ngu fyēt naghā khi khwekyā ayaa we Ham da	CA	You kill a brother for a piece of land. Slew a man in the pursuit of riches. Be warned, calamity awaits evil doers
NS 3 2. Ngu cwam naghā mar ngo anya tir zha mi Tuk ghā yang ku bo bi nanaan ri shar giye ye nga kpeny di ho dwaa.	CA	You are accused as the cause for the barrenness of your neighbour. A day shall come all will account for their deed
NS 4 7. Kike ngu mar wu, ngu baa ni nga ni gyā ywaar ra. Dawo ngu mar wu, ngu nyeny nga, ngu baa ni nga ni gyā ywaar ra	CA	See how you despise your father for no just reason and deride your mother with inexcusable contempt
NS 5 8. Tuk ghā yang ku bo, bi nanaan ri shaar giye nga kpeny di ho dwaa	EA	A day shall come, you will answer for these detestable acts
NS 6 13. Nom mā nga ri rith da kywom ye hye ji ho dwaa.O ya Ham da hye shi men da noo	EA/RA	God will demand an account of our human works. Oh, the Ham, we must be careful. Oh, people of Ham, I beg you, be guarded

The narrative structure in the above song lyrics engages the idea of the “heuristic tool” (Bal 1997: 11) for cultural inquiry discussed by Brockmeier and Carbaugh (2001: 5). The experiential approach regards narrative as a means for the analysis of cultural practices and behaviours, an outlook the singer has veritably utilised. In NS 1, the words signify an admonishing which is linked to the instructional and observation genres (see, subsections 3.4.2 and 3.4.3). The revelation of the attribute that has been disclaimed is enunciated in NS 2, which conveys that only high level of treachery will sway an individual in a communal based society to kill a brother in order to inherit their piece of land. However, NS 3 intensifies the accusation of the immorality the narrator refers to as the evil of witchcraft, before the question of disobedience articulated in NS 4. It should be emphasised that witchcraft is held as the most dreaded evil in African cultures which would ultimately be punished when its perpetrator dies. Next, NS 5 transmits an allusion to a canonical call for a virtuous living in view of the coming of a “day of judgement.” The Biblical referencing is further accentuated in NS 5 where the narrative in an EA/RA ascribes that retributive justice will befall the evil acts enumerated in the song lyrics.

5.2.6. The Trait of Leadership

“Fu Sheny Da Gywo Ra” (“Our Leaders, Arise”, song 42) is a call for collective organisation beckoning on traditional Ham leaders or prosperous personalities in business or politics to support the development of Ham land in ways they can. The text of the song is faithful to the idea of a group’s sense of belonging to a society with common ancestry or kinship. The narrative opposes any form of eccentricity thereby appealing to the theme of the modern-traditional connection identified in subsection 4.2.2 of this study. Likewise, “Dzaam, Hye Shishet” (“Come, let’s Reason”, song 48) highlights the significance of consultation and continuous interface in society to promote a sense of togetherness.

Song title: “Fu Sheny Da Gywo Ra” (“Our Leaders, Arise”), 42.

Author: Setduwa, S. (Kikemi).

Abstract: A call for visionary leadership.

NS 1

O^N

Hyas Gom

Yaa fu sheny da, ghyang da, noo
Yaa fu sheny da gywo ra, noo, mi fyen yi o yaa fu
sheny nda, gywora noo

Chorus

Oh elders of Ham, arise to your duty
Consider yourselves role models. I implore you, our
leaders, rise to your responsibility

NS 2

CA

1. Mi fyen ngu Kpop Ham, Danladi Gyet Maude,
Kpop ribii, na bo ruthi ngu, noo

I appeal to the Kpop Ham, Danladi Gyet Maude, our
chief, be not be tired

Hakimi Ghiny nya na bo ruth ngu, noo

The District Head of Ghiny, be not be weary

Ghyi sheny ye ngu ku ghab ribi ra na ro ruth
ngu, noo

As regards the development you seek for the society,
remain inspired

NS 3

CA

4. Mr Anthony Hassan, na bo ruth ngu
Nom ri shi hywong ngu gyet ka gywoo ye ngu dwoo.
Nom dwo Ham. Ki ri su nung

Mr Anthony Hassan, do not be weary. May you live
long and in good health, for the help, you offer the
indigent. May God bless Ham land, amen

NS 4

EA

5. Ham ma ri ghi sheny nya gan nung.

Ham land shall progress even more

The above song lyrics convey the quest for purposeful headship in the Ham homeland with a call for the contemporary leaders to rise to the duty and be role models in charting the course of development in the area. It is the only song in the corpus which directs its concern on leadership with others expressing the need for cohesion involving the participation of the people of the entire region. The NS 1 introduces the focus of the narrative, while the NS 2 specifically naming the Kpop Ham, a Hausa-styled chief for the sociocultural group, installed in the area of the Ham in the early part of the

19th century (Temple (1922: 162). Also, the District Head of the community the singer comes from is mentioned at this NS, with a caveat ‘be not be tired’ which suggests that the leadership roles the concerned have so far shown was commendable. In NS, the story introduces a philanthropist from the Ham area, who had been of great assistance to the songster in the course of the production of the CD, as I was told by the singer. The mention of an individual outside the ‘traditional’ chiefs as providing exemplary leadership role asserts that headship in the worldview of the Ham was dependent on the responsibility such a person shouldered. NS 4 concludes the tale with a clarion call to the entire Ham to remain focused in their individual cohesive efforts for the general good of the area.

5.3. Generic Typology of Ham Songs

In subsection 2.4.3 and sections 3.4 and 4.3, of this dissertation, I illustrated four dominant recurrent patterns characteristic in Ham songs (instructional, recount, observation/comment, and hybrid genres). To this end, I find it suitable to take account of another, hitherto not included, and that is the genre of exposition, which Martin and Rose’s assertion expresses the pattern of recounting, explaining, and argumentation (2008: 118). Though Ham songs with an expository outlook are few in the corpus, the concern of “Dwaa Yē” (“This Troubled World”), from the Ham as well as a universal worldview, conveys a message so contemporary that its analysis in this study is essential. The narrative in the song focalises on the Human Immunodeficiency Virus (HIV) which can lead to the terminal condition of the Acquired Immunodeficiency Syndrome, simply known as AIDS. The account is delivered from a CM narrative perspective linking the disease to sexual infidelity, but the concerns at the heart of the song deal direction with an international health epidemic given the persistent spread of the scourge of HIV/AIDS at present.

As regards the rhetorical purpose of the song, it is rooted in an exposition of the nature of the disease, its causes and eventual outcome once an individual is infected for the goal of coherence. However, my interpretation is that the narrative is the personal apprehension of the songster about his society and his desire to explain to them about the syndrome. Manifestly, on the surface, the story utilises a recount, observation, as well as an instructional genre. Meyer and Rice, writing about the structure of a text, present an idea related to the expository genre, which they call the ‘macro propositions’ (1984: 326). The thinking is that an expository discourse (a genre in this context), considers the link between the ideas signified in a text through a complex of suggestions.

The finding was that an expository text often contains a description, where a gamut of attributes relating to the subject assembles to become a group of interconnected ideas. From this point, such a

text leads to causation where antecedents and consequences of human actions are emphasised. When a genre is organised for the objective of an exposition, the assessments often indicate a gap of the occurrences leading to the problem before the solutions are articulated. At this point, it is useful to underscore that the resolution in the generic exposition configuration often engenders a narrative turn back to the nucleus of the story. The summary of the outline of an expository genre, therefore, is (i) a situation (often hitherto unknown), (ii) declaring the problem, (iii) focusing on the problem which requires attention, (iv) the outcome, and (v) the evaluation (Lewin, Fine, & Young 2001: 4-5).

5.3.1. The Exploration of an Expository Genre

An exposition, Martin and Rose (2008: 118) assert, describes and offers argumentation, as the narrator considers what s/he expresses with a possibility of an alternating opinion. Too, a description (Knapp & Watkins 2005: 97, Martin & Rose 2008: 142) categorises and describes the features of a phenomenon. What I will make evident to the lyrics of Mamman Gbyo's song (below) is a blend of the postures of instructing and didacticism, exposition, describing, and observation (a hybridised pattern associated with spoken discourse, Bakhtin 1982) which the story takes on from the onset. In fact, in the video CD, the speaker costumes as an old man, a phase of life that is associated with wisdom in the Ham culture. The assumed deportment of a sage legitimises the standpoint of enlightening and admonishing, a prerogative of an experienced and wise individual in the society.

Song title: "Dwaa Ye" ("This Troubled World"), 28

Author **Mamman Gbyo, D.**

Rhetorical Purpose: An exposition about the HIV/AIDS disease.

RP 1	O^G	
1 a. Ham da si kyong nyi k̄a gyo		Oh, the Ham, be attentive to me.
2a. Fu Zheky ra si kyong nyi		The people of Zheky (Kurmin Musa)
3 a. Fu gywoorra si kyong nyi		The followers of Christ, take heed to what I am about
b giyang mi ri shaar nyi		to tell you
RP 2	E	
Hyas Gom		Chorus
Dwaa ra ye, dwaa ra ye r̄a bong nyi		This world of ours these days is dreadful! The world
Dwaa ra ye, dwaa ra ye ku shiis noo		is frightening
RP 3	E/SE	
5. Bi naan gbeb siset gha noo k̄a we zhaa nga, k̄a dzo		Everyone, make peace with brother for the appalling
we Nom m̄a r̄a zong nyi		surprises we now witness daily
RP 4	CE	
13. Rwong cang mo hyees ki rwong shagwang nga		There is nowadays a deadly disease which has no
(tsindziir r̄a) k̄i bo dut nagh̄a k̄i baa kpyo gwab b̄a		cure. When it infects one, there is no cure at all

RP 5 **SE/E** It is like the bird flu which exterminates household fowls
 14. Rwrong ba su ka rwrong mo nyu, ki bo dut nagha
 ki baa kpyo gwabba

RP 6 **SE/CE/RE** The disease is called AIDS, a dreadful disease.
 15. Rwrong ba shabaan hyees ki AIDS rwrong Once a person is infected, there is no remedy
 shagwang nga (tsindziir ra). Ki bo dut nagha ki baa
 kpo gwab ba

The RP 1 appeals for the captivated of attention of three categories of the audience: the entire Ham, Fu Zheky, the village of the singer, and the followers of Christ to the message the narrator has to say. However, in RP 2 an evaluation is offered about the appalling state of human affairs the lyrics lament, but the precise problem is still unstated. The next stage, RP 3, furthers another E with an intensification in the SE to the alluded challenge of human existence hence the need to make peace with another. The reference to ‘make peace’ affirms the quest for harmony with kin among the Ham, especially that one needs them in times of danger or death. RP 4 furthers the suspense where the narrative refers to the occurrence of an unspecified deadly disease.

The story designates that the lethal disease has no treatment. Therefore, the expression ‘make peace’ signifies that in a state of acrimony, the infected individual may die in a feud with kinfolks, which is a bad omen among the Ham. RP 5 delivers an SE/E exploring a local knowledge of bird flu to explain what manner of illness the tale talks about. It is only in RP 6 which offers SE/CE/RE that the narrator reveals to the audience that the referred disease is called AIDS and heightens the already build tension by restating that the infection has no cure, therefore, the need for caution not to be infected. While the utilisation of implicit allusion to the cause of the ailment may be hard to be understood by a non-Ham, the embedded meaning based on popular narrative in the area gives the impression that the singer suggests sexual immorality was perhaps the only source at variant from scientific proofs.

5.3.2. Observation/Comment Genre

Song title: “Bang Men Ngu” (“Take Heed”), 30.

Author: **Garba, S.**

Rhetorical Purpose: Remarks on the breach of norms and values

RP 1 **O^G/CE/SE** Take heed in whatever you do in this life.
 1. Da nda ngu ri kpeny, kpeny ka shi men ngu When you rebuke a neighbour’s child, be sensible
 Ngu ri khwet we nagha, khwet, ka shi men ngu. While you reproof a child in public, be guarded. Be
 Ngu ri nwoos we nagha, nwoos ka shi men ngu. not be happy by a man’s folly, be sober
 Ngu ri zhaam we nagha, zhaam ka shi men ngu

RP 2**E/CE/SE**

- 2a. Tuk ghā yang ki bo men shābi ngu ku ri
thnyeenyi
b. Shi men ngu ti zhaa mi ngu rā hen ngu nā ran nā
c. Shi men ngu we zhaa mi ngu rā hen ngu nā ran nā

A day comes when every evil will come to an end.

Be wary my sister, you are viewed as dishonest
Be counselled my brother, stay away from deceit

RP 3**E/SE**

- 3a. Giye ngu baa ceḳy ngu twang ngu ceḳy ki.
b. Ngu khwiny khi di ho kheb bā mo ku hang-hang
ngā kpaa khi ngu
c. Mo shaar fu Ham mā dang dzang men nyi dwaā ye
ki ri shwak yi

An incident you know nothing about, you would
claim you are privy to it.

You spread falsehood and extend lies and now turned
a clog in the wheel of society's progress.
Please tell the Ham to be wary of what you do,
there's an end to everything

RP 4**CE/SE/E**

- 9d. Wee nyi ho haarrā mo baa gwau gaar kwang ngu.
e. Wee nyi ho haar rā mo ku tii mo ngu
f. Wee nyi ho haar rā mo baa zhaam bo ngu
g. We nyi ho haar rā mo ku tii mo ngu
h. Mo bo ni ngu bo mo rē go ngā yung ku bo
i. Mo naghā bo ni ngu mo rē waas mo
j. Mo naghā bo ni ngu mo rē go ngā yung ngu ku bo.
k. Men shābi ngu, men shābi ngu ku dwoor ngu.

Your siblings now avoid you for suspicion

They no longer confide in you

Loved ones hardly relate with you

You are avoided for dread of mischief

Everyone keeps you at arm's length due to mischief

Spotting you from afar friends panic and disperse

People run to hide away from you for your meanness

Your hardheartedness will catch up with you, soon.

The notion “normative breach” (White 1997: 105), a departure from conventional morality norms of society, is encapsulated in the above song. The rhetorical objective of the lyrics, the observation and comment, challenges forms of behaviour by any member of the Ham viewed as a ‘moral breach.’ The character traits repudiated include irrational reaction to any situation in life as enunciated in RP 1. The linguistic deployment of “take heed in whatever you do...” suggests that the concern of the account generally is linked to attributive conducts viewed as extreme vices negating the pursuit of a unified Ham society. Manifestly, the amalgam of an O^G, CE, and SE all in RP 1 exemplify the chaos of life and the disruption of the community occasioned by undesirable human character and attributes.

Faithful to the observation/comment genre (see subdivision 3.4.3), the events/attitudes the rhetor refers to are assembled as incidences occurring in ‘snapshot of frozen time’ (Martin & Rose 2008: 65). Next, the attributes of evil, dishonesty, treachery, and falsehood are represented as threats to the overall peace and harmony of the Ham social order. While brotherliness promotes cohesion, the divisive tendency of the addressed in the song who sows seeds of discord (RPs 1, 2, & 3, above) breeds suspicion and makes loved ones not to confide in him/her any longer. The stated attributes depart from the Ham cultural norm where ‘our strength is in our unity’ as discussed in subsection 3.3.1 of this dissertation. On the whole, the lyrics take on a hybrid genre pattern (subdivision 4.3.4) to articulate related but different concerns which could have been in a separate narrative.

5.3.3. Genre as Orbital Structure

Song title: “Bang Men Ngu” (“Take Heed”), 30.

Author: Garba, S.

Generic scheme: Orbital structure in Ham song

HEADLINE LINE	A REBUKE	
1a. Dā ndā ngu ri kpeny, kpeny ka shi men ngu		Take heed in whatever you do in this life
SATELLITE STORY (i)	SUBTEXT	
2a. Tuk ghā yang ki bo men shābi ngu ku ri thnyeenyi.		A day comes when every evil will end
SATELLITE STORY (ii)	ELABORATION	
2b. Shi men ngu ti/we zhaa mi ngu rā hen ngu nā ran na		Be wary my sister/brother, you are dishonest
SATELLITE STORY (iii)	CAUSE AND EFFECT	
3a. Giye ngu baa ceḳy ngu twang ngu ceḳy ki		What you know not, you’d claim been privy to it.
SATELLITE STORY (iv)	INTENSIFICATION	
9a. Ngu khwiny rik ya ho kheb bā mo ku hang- hang ngā kpaā khi ngu		Spreading falsehood and disaffection has become a hobby to you
SATELLITE STORY (v)	AUGMENTATION	
9d. Wee nyi ho haar rā mo baa gwau gaar kwang ngu.		Your siblings now distrust you
SATELLITE STORY (vi)	CLIMAX	
9k. Men shābi ngu, men shābi ngu ku dwoor ngu		Your hardheartedness will catch up with you.

Exploring the genre as the sequence of choices, in subsection 2.4.2 of this dissertation, I discussed how the genre is fashioned similar to an orbital structure. Within this context, the lead story connects other subtexts in the form of related incidences to form one core narrative. From the above song, I observe the manifestation of the orbit in Ham songs. In ST 1, the rhetorical move expresses the displeasure of the narrator with some rebellious behaviour of some Ham individuals. Consequently, the observation and remark signalling disapproval with an unspecified decadent personality. Next, in ST 2a, the story moves to another matter associated with a CM where the speaker alludes to the Christian perception of doomsday, where the evil ones would be punished.

Allied to the preceding is ST 2b, which offers an explanation of the misbehaviour the narrative speaks of, the attribute dishonesty. By satellite story (iii), the rhetorical purpose swings to the cause and effect of the conduct of the addressed which is meddling into people’s personal lives. ST 9a conveys the escalation of the normative disrupting characteristic of the persona the story is about whereas ST

9d amplifies the malice to an unbearable edge since the disaffection caused by the blamed in the tale has reached the extent siblings avoid him/her. Satellite story six (vi) is the climax, closely linked to the initial concern introduced in the lead story but with a caveat which resonates the worldview of the Ham that the evil people in society often turns on them indicating all human deeds have consequences.

5.4. Appraisal Invoking Judgement of Character Traits and Attributes

The categorization of traits and attributes network (Attitude network in O'Donnell 2014: 107), exemplified by Martin and White as 'judgement' (2005: 42), is explored to signify the representation of moral/immoral and ethical/unethical evaluation of human characteristics among the Ham. Judgement, in this context, refers to the construal of meaning associated with the attitude or behaviour, especially when a character is assessed (Martin & White 2005: 52). Similarly, 'affect' is employed to designate positive versus negative as traits society esteems beside the condemned in Appraisal approach (ibid p. 52, Read & Carroll 2012: 424).

Furthermore, 'judgement' and 'affect' as perspectives of linguistic evaluation typically demonstrate the posture or the attitude a narrator adopts in the analysis of a communicative event (see, sections 2.5 and 2.5.1). Therefore, the objective of this part of the study is to examine the portrayal of human traits attributed to the actions of the Ham by way of analysing the linguistic resources associated with this positioning. The focus is to locate culture-specific perceptions and the conventions that determine the mode of interaction. As systems of language evaluation, I find a preponderance of utilisation of tacit language in the course of appraisal. Implicit linguistic resources in discourse are the height of embedded causal rhetorical allegory which accentuates meaning making in interpersonal affiliation (White 2011, Adloff, Gerund, & Kaldewey 2015b).

5.4.1. Appraisal Invoking of Praise and Blame in Ham songs

White (2010), writing on the features of the language of evaluative attitude, states that the standpoint of praising and blaming (p. 567) explores linguistic resources which engender cohesion, interaction, bonding, and affiliation based on communality. White's viewpoint relating to 'praise and blame' has been discussed elaborately in section 2.5 subset 3.5.1. However, another point connected to the question of personality appraisal to be underlined is the fact the metaphorical configuration of solidarity of communicates whether the phrasing of a speaker or text reveals mutual beliefs, practices, and expectations of a given behaviour in society (Ibid 567). At this level, it is interpersonal linguistic

In a seminal paper on ‘praising and blaming’ White (2008) underscores that solidarity and bonding describe the ‘degree of connection, communality, and rapport’ (p. 565), often from a subjective positioning, to negotiate the attribute of social interactions. Following Brown and Gilman (1960), the indication is persuasive expressions and the collective nouns and pronouns like the ‘**the Ham**’/ ‘**us**’ and ‘**us**’ / ‘**our**’ (ST 1, above) and ‘**we**’/ ‘**our**’ (ST 2a b) embody the emphasis of bonding and personality of collective relationship. The rhetorical objective, it seems, is the assessment that until the Ham were united as one family in view of their shared ancestry (see subset 3.4.3), the prospects for any significant development could be thwarted hence the obligation to “reason together” as demonstrated in ST 1 L2.

5.5. Summary

In this chapter, I investigated the representation of character traits and attributes in the selected songs analysed. The study offered an overview of the understanding of character traits and attribute and attempts to draw a conclusion of its meaning as it relates to the concern of this dissertation. On the whole, the chapter emphasised the understanding that every single group of people, be it a professional or social, has its perception of ‘appropriate’ and ‘inappropriate’ character, subject to the principles of its society, where these (traits) are set within given contexts. Next, I investigated the subject of love and marriage exemplified in lyrics of a song where the singer praises the exquisite beauty of his newly wedded wife. Apart from the question of respectable character, the analysis of the narrative in subsection 5.2.1 reveals that a male Ham could be attracted to the facial outlook of a lady.

The further concern addressed in the chapter include the subject of contentment which is one of the main cherished attributes for a peaceful Ham community. The idea is that when an individual is discontented, it breeds evil, which could affect the entire wellbeing of harmonious co-existence. Next, I analysed the problem of jealousy and illustrated the views of the narrators that such a vice destroys the peace of society. Honesty against evil and mischief are juxtaposed as diametrically opposed. While honesty is valued, evil and mischief are denounced as capable of causing dissension. The subject of leadership is demonstrated and exemplified as one quality which is not limited to civil headship but dependent on the exemplary role one plays in the community.

With regards to genre, I expounded rhetorical moves in a song utilising an exposition of describing the scourge of HIV/AIDS and impact on the Ham. I consider how observation and comment genre permit for a multiplicity of related events to be combined as one narrative re-enforcing the component

of the hybrid genre which I argue is prevalent in Ham songs. Further, I discussed the nature of a genre as an orbit with several threads of incidences linked to the headline. Exploring Appraisal, the language of evaluation, I demonstrated how the notion of praising and blaming is inherent in Ham songs and affirmed what I call the rhetoric of solidarity with the abounding engagement of collective pronouns. In the next chapter, I will examine the representation of rural –urban divide in Ham songs to establish how the accounts connect with the overall focus of identity construction of the Ham.

CHAPTER SIX:

NARRATIVE, GENRE, AND APPRAISAL THEORETIC COMPONENTS OF SONGS WITH THEMES OF COMMUNAL NORMS AND CONVENTIONS

6.1. Introduction

In this chapter, I aim to establish the view I advance of norms and conventions, and demonstrate, from the lyrics of songs with the dominant linguistic resources, their expressions in Ham songs to examine the urban-rural divide embedded in the narratives of the selected songs. Next, I will expound on the generic structure the stories in the songs take and the linguistic positions the accounts assume to appraise human actions. It can be pointed out that this chapter has fewer songs in comparison to the preceding chapters (3, 4, and 5) but the number of songs examined is adequate to validate the concerns about standards and the rules governing them.

Holler and Klepper (2013) proclaim that the term ‘narrative identity’ was a fresh perspective in consideration of stories as conduits for individuals and communities to make their lives more intelligible (p. 3). Additionally, the narrative is perceived as the awareness of self through a construal that stories are a compelling medium for interpretation of experience. Furthermore, the position is, by means of its mediated role, a narrative often appropriates events from history and is embellished with artistic human constructions. In addition, there is an analogous notion that narrative stories are descriptions of the events that occurred to a particular people in certain circumstances and with specific consequences (Herman 2009: 2).

In other words, narratives have turned out to be a perceptual representation, textual or semiotic relic expressed by linguistic resources for human communication (Herman 2009: 2). In this regard, from a sociolinguistic viewpoint, the function of narrative is viewed as the fabric of mutual interaction (Thornborrow & Coates 2005), supporting the viewpoint this research puts forward that texts of Ham songs purpose to reinforce the group’s identity. The manner of emphasising the relationship of the Ham is through the deployment of the linguistic resources engaging kinship, communal solidarity, and the need for cohesion re-enacting a nostalgic past seeking to fashion out a present and the future which the song creators desire for their community.

6.2. Communal Norms and Conventions and the Urban-Rural Divide

The concepts, ‘norms’ and ‘conventions,’ present various meanings in different settings dependent on the focus of discussion, but the common view asserts that customs and conventions relate to the ways that social life is regularised and organised, thereby making the interpersonal domains of a community’s life consistent and predictable (Heywood 1996). Accordingly, norms and conventions epitomise a continuum of social standards demonstrated through the establishment of a model which warrants interpersonal evaluation linked to the designated roles, a unit of culture (Jackson 1966: 35). Within this framework, social norms are obligatory attitudes enforced through mutual sanctions. Similarly, a set of conventions are behaviours founded on shared expectations and tendencies.

While social norms evolve over time, conventions tend to establish as a result of long time practice to the extent that more people in society consider them as responsibilities. Correspondingly, there is the opinion that norms are reflected as socially recognised rules whereas conventions are defined as behaviours commonly accepted as ‘appropriate’ attitude or ‘distinctive kinds of norms.’ Although the above suggest a conceptual or acknowledged association between ‘norms’ and ‘conventions,’ theoretically, there are intellectual contestations in the way to clearly outline the dividing line. In this regard, Southwood and Erikson (2011) put forward that while norms basically are intended to make individuals in society to be “accountable to one another,” conventions, on the other hand, enable the organisation of a group.

The expression ‘urban-rural dichotomy’ has become so prevalent that its simple meaning is every so often missed out. The rural, in the context of this dissertation, refers to an environment where the majority of the inhabitant are farmers with the main economic activity primarily dependent on agriculture. Moreover, in the Ham area, the rural refers to the locality the members of the community originate from with common ancestry, sharing the same culture, speaking the same language, and are, perhaps, profoundly related through kinship. In contrast, the urban denotes a multicultural, industrialised area, where the chief source of income is paid employment or trade. Another marked distinctive feature between the two is that while the rural (village area) may be homogeneous linguistically and culturally, the urban is more often than not heterogeneous, and usually multilingual. The coming together of these two spaces, the rural and the urban, engenders a conflict of values which the lyrics of the songs in this chapter express.

6.2.1. The Narrativization of Communal Rural Life

“Gyaa Tsat,” Song 25, (“I wish I can fly”) expresses an extreme delight of the singer for being a Ham. Little wonder that the text of the song is a celebration of Ham customs and heritage paying tributes to arable land, the beautiful landscape, and the people noting that the Ham are a noble society thus the worth of their culture in comparison to their neighbours.’ “Haar ra Ryem” (“Homeland is Sweet”, Song 26) is another story articulating a viewpoint which supports the necessity for the Ham in the city to be proud of their origin and make it a habit to visit their loved ones and not to neglect them. “Ka Yuwiny Di Ho Gywas Men na” (“Relate Cheerfully”, Song 46) portrays the norms of give-and-take of pleasantries and salutations in a communally knitted society such as that of the Ham. Bonding and affinity are the chief concerns of the song. “Mo Naan?” (“Who are those?”, Song 58, registers one of the human vices the Ham people frown upon, namely, the nagging and quarrelling amongst two or more women married to one man.

Song title: “Gyaa Tsat,” (“I wish I can fly”), 25.

Author: Mamman Gbyo, D.

Abstract: The admiration of a peaceable Ham homeland.

NS 1	O^N	
1. Ribi ye shashyeer ra, Nom ma ra maa ra noo		Hamland is blessed with rich and fertile soil; I tell you!
NS 2	EA	
2 & 3. Mo kike/zhaa be shashyeer ra, Nom ma ra maar ra noo		Besides, we are privileged to have diligent and visionary fathers/mothers
NS 3	EA	
4. Mo wee (tir da be) shashyeer ra, Nom ma ra maa ra moo		We have in the land, gentle and kind brothers/adorable sisters
NS 4	EA	
5. Mo net naanang riryat na wut di Ham da, noo		Good natured and hospitable people are all over Ham land
NS 5	EA	
10. O, gyaa tsat, ra, O gyaa tsat ra, fu Ham da, mi ka zhaar mi faayi		Oh, if I had wings. If I were a bird, oh the Ham , I would have soared to the blues

The above narrative exemplifies the human inclination towards the interpretation of the self (Holler & Klepper 2015: 4) and supports the assertion that “identity is a life story” (Holstein & Gubrium 2012: 4). The point to be emphasised from the story, following Bednarek and Caple’s (2010) ‘environmental stories’ the narrator praises the Ham and their flora and fauna. The O^N captures the

wonder of Ham native land, while the N2 is an admiration of the pedigree of Ham parents described as ‘visionary’ whereas N3 celebrates sons and daughters of the land. Next, the account echoes that the Ham are ‘friendly and hospitable,’ a narrative which is widespread in the Ham province. To substantiate the claim of a prosperous land and a sociable community in the story, I refer to the British Colonial Governor of northern Nigeria who visited the Ham area in the year 1909 and appraises the people as hospitable and hardworking³⁷, a view further corroborated by Gunn (1956: 117) and Gerhardt (1983: 23-24), but this is not to portray the Ham society as one without its problems, some of which have been encapsulated in Chapter Five of this dissertation.

6.2.2. Communal Cohesion

“O Ya Ke Ra Faayi” (“Our Father in Heaven”, Song 7) is a narrative enunciating on a perceived departure from the cultural norms of the Ham of communality and belief in kinship, hence the appeal to God to restore the society back to its ancient way of life, at least in terms of meaningful interaction between members of the community. “Gbyem Ra Dzyee,” Song 11, (“It was High Time”) signifies that the moment time has come for the Ham to return to the earlier principle of collective living mirrored as an enduring but declining attribute of the Ham sociocultural group. Next, “Gbyab Khyi Su Tset Da” (“Unity is Our Strength”, Song 21), affirms the claim that Ham songs seek to fashion a sort of feeling of oneness amongst the Ham considering the growing apprehension about the continued existence of the culture and identity of the social group.

Song title: “Gbyem Ra Dzyee” (“It was High Time”), 11.

Author: Gauji, Y.

Abstract: A call for cohesion.

NS 1 O^N

1. Gbyem ra dzyee o wee Ham ma
Gbyem ra dzyee shatir Ham da
Ka hye gbab khyi ra

It was high time, sons of Ham
Now; it’s the time daughters of Ham
That we were united

NS 2 CA

2 & 3. Nom ba maa ngu tset ra we ra/tir da, ngu
dwoo we nyi ka yi ba kpo tset ra

When you prosper, brother/sister, kindly support
poor and needy relatives

³⁷ *The Missionary Witness*, 4 January, 1910, SIM ONLINE ARCHIVES, p. 198.

[http://archives.sim.org/pdfs/SIM%201893%20-%20Present/1887%20-%201947%20Faithful%20Witness,%20Missionary%20Witness,%20Evangelical%20Christian%20\(articles%20primarily%20of%20interest%20to%20SIM\)/1910%203%20Missionary%20Witness.pdf](http://archives.sim.org/pdfs/SIM%201893%20-%20Present/1887%20-%201947%20Faithful%20Witness,%20Missionary%20Witness,%20Evangelical%20Christian%20(articles%20primarily%20of%20interest%20to%20SIM)/1910%203%20Missionary%20Witness.pdf)

NS 3	CA	
5. Nom b _a maa ra tset r _a		When you prosper
Mi fyen nyi, hye dwoo mo mkpon wee		I entreat you, assist the orphans
NS 4	CA	
6. Nom b _a maa ra tset r _a		Once are you rich, I implore you, do not forsake the
Mi fyen nyi hye dwoo shagwoor r _a		widows among you.
NS 5	EA	
7 & 8. Hye b _a dwoo khyi ra, wee/ shatir Ham.		If we nurture communal love, the Ham, there shall
Ghyi sheny nya ri shu Khyeb da		be growth in our community

“Gbyem Ra_a Dzyee” (“It was High Time”) is a narrative which appears to shape a ‘common template’ (Bamberg 2007: 2), regulating how life in a Ham community should be as it was said to be obtainable in the past. The story in the song, it seems, reacts to the shifting reality of shared existence to modern individualism. The account, furthermore, suggests that people in society do not merely choose affiliations (Bamberg 2007) but do so through constant negotiation, more so that their collective identity could be acknowledged or repudiated in view of their approaches to solidarity. The ostensible tension between communality and individualism, I argue, is represented in the narrative pattern of the song. In light of the call for unity in the O^N, the other narrative stages symbolise the abandonment of the needy, the orphans, the widows, and Ham hamlets, a situation which deepens a crisis of benevolence facing the Ham owing to the departure from collective living where the hardship of an individual was deemed the problem of the community (See subsection 3.5.1 for more detail).

6.2.3. City Life/Individualism

“Nyam Bo Kam Ka_a Tabo” (“Wasteful City Life”, Song 31) typified by ‘drunkenness’ focusses its narrative on the conflict between traditional values with the obtainable reality in the urban centres having the assessment of the personal life in the urban space versus the countryside. The phrasings of the song, it could be said, epitomise the supposition that the alleged ‘wayward’ Ham sons and daughters who have misplaced the pursuit of beneficial communal life goals and giving into the heavy consumption of alcohol are drawn both from cultural norms as well as the Bible. Further, “Da Waar r_a” (“A Day Cometh”, Song 17) underlines the consequence of forsaken the collective form of existence in place of individualism and critiques alluded prosperous Ham individuals accused of neglecting their kinfolds. “Ya Ham, Sim Mo Ndwak Yi,” Song 29 (Let’s Love One Another”) talks about how to care for loved ones and its associated benefit. It depicts a traditional collective living and seems to suggest that this was promising even in the contemporary setting. The story underscores

the benefit of love for one another whereas presenting selfishness and greed as negating communal solidarity.

Song title: “Nyam Bo Kam Ka T̄abo” (Wasteful City Life), 31.

Author: Garba, S.

Abstract A critique of a wasteful urban lifestyle

NS 1

O^N

1. Yaa Ham da, hye ri kpeny mi nd̄a kpeny nȳa, wee ra waar r̄a tuus da khaa.

Oh, the Ham, what shall we do about the Ham involved in deeds which bring us shame?

NS 2

CA/EA

2. Mo bo feny khweky fé nga, nga baa kpo giye nga kpeny na yang dwoor hyaar kam mā k̄a baa kpo haar khi nga. Hyik we Ham!

On pay day, he goes from one shebeen pub to the other, heedless that there is no food at home for the family. What a pity! This is inexcusable!

NS 3

CA/EA

3. Nga baa tuk we nga gaar kyaam mā, w̄e nga ku zhang tsiin n̄a, zhi nga ku zhang nga ku raa b̄ky ya.

Such folks do not enrol their children at school, the kids are naked, unrobed, and the wife starving for lack of food

NS 4

CA/EA

4. Ngu ri fet yi kukoo ngu, kukoo ngu maa ngu gyaghenny nȳa, ngu r̄e kpo ji ngu di haar kamm̄a. Nd̄a ku ywowyiny ngu ti zhaa mi? Hyik, tir zhaa mi, w̄e ngu baa ji gaar kyaamm̄a

You are a source of worry to the mother-in-law. You spend money for groceries on alcohol. Oh my sister, does it not trouble you that your kids are out of school?

NS 5

CA/EA

12. Sh̄azhi gywoos kamm̄a bo ni ngu, mo r̄e a kike kheb b̄a r̄a bo. Mo r̄e ghiny mo hywet r̄ab b̄a, a na gyos da kamm̄a r̄a bo, na gyos t̄ab̄a r̄a bo. Mo ndwak wu ku ghi sheny nȳa ngu ra gus wu ri but r̄a

When the beer seller sees you, she calls you ‘boss’ and is delighted with your spending spree on alcohol and excessive meat eating! Be sensible to grasp the progress your allies have made while you lag behind.

The point to be taken from the narrative above relates to the fact that the story portrays juxtaposing views (rural and the urban) through implicit linguistic choices. One of the embedded messages in the account is a lamentation of the deterioration of cultural norms. Faithful to the loss of moral standard is the attitude of the addressed ‘irresponsible’ man who lavishes his earnings at bars and is celebrated by the shebeen queen and fellow irresponsible drunk, while his family is left to starve and without clothes. From my experience growing up in a typical Ham community, any woman who expended resources meant for the home on alcohol was regarded as irresponsible and with little or no honour.

The social judgement for disregarding the customs and conventions of the Ham is construed in NS 1 where the narrator muses about people in the city ‘who bring the Ham shame.’ NS 2 further reveals that the narrated events take place in the city or an urban centre with the mention of ‘pay day.’ Other viewpoints negating the norms and conventions of the society are a lack of personally built homes by

the spendthrift and the failure to enrol the kids in school. In the Ham area, when a man reaches the age to marry, he was expected to build his own room/house before he was deemed prepared to welcome a bride. In addition, a highly regarded father was required to train his children in an occupation. Since the extravagant botched in these all, he/she is viewed as a disappointment, both in the past and the contemporary realities, symbolically signified by the absence of a 'home' and non-enrolment of children in school. Besides, the city, nowadays the melting pot of African values, are viewed as opposing to the rural-based cultural fabric that once held Africans together is falling apart as echoed in Achebe's famous novel, *Things Fall Apart* (1958).

6.3. Generic Construction of Ham songs

Polanyi (1985) cited by Jones (2015: 319) states that recurring story genres of a social group often reveal the kinds of identities and life experiences that such a society considers as recognisable, legitimate, and applicable to their narrative objective. Following the notion of the genre been a recurrent configuration of meanings (Martin & Rose 2008: 9) established on Halliday's (1994) functional grammar of English, I have demonstrated in sections 2.4.1., 3.4, 4.3.4, and 5.3, how the oral or spoken genre, precisely of the Ham, varies and follows a different design to some extent. In this part of the chapter, I will further demonstrate this claim by drawing from the universal to the particularity of the genre of Ham songs.

6.3.1. Personal Stories Genre

The song lyrics illustrating the story genre (Martin & Rose 2008: 99), as I have underlined in subsection 3.3.3, among many include "Woo Baba Mi, Noo" ("Oh, Father", Song 9) celebrating parental upbringing - usually from father to son - in the socio-political organisation of the Ham. Traditional values are eulogised and affirmed as best for everyone. By narrative construction and generic taxonomy, the song falls under personal narrative. "Baba/Dawo," ("My Father/Mother", Song 14) recounts the role of parenting and expresses how the mothers are to nurture the female children, whereas the fathers indoctrinate the male members of the family about traditional life. "Dzaam Bo Gywo Mi Hywiin na," Song 37, ("Come and Celebrate me"), is another personal story rendered into shared discourses of the community as the songster recounts his past experiences and how his life has changed thereby attracting admirers who hitherto were his adversaries. However, the essential message, perhaps, is how the wealthy in society easily acquire friends while the poor are disregarded.

Song title: "Baba/Dawo" ("My Father/Mother"), 14.

Author: Gauji, Y.

Rhetorical Purpose: Biographical Recount

RP 1	O^G	
1 & 2. Mi baa ri zhir ngu Baba/Dawo mi Mi baa ri zhir ngu		I will not forget you, my father/mother I will think of you all the days of my life
RP 2	E	
3. Thnat ye, nyi thnar bi, mi baa ri zhiri nyi Dzàng ye nyi dzang mi		As you gave birth and cared for me, I shan't forget your love. I am ever grateful
RP 3	SE	
5. Ngu taam mi ryam mo baba, kà tuk mi gaar kyaamma		It was father who taught me how to farm and signed me up at school
RP 4	SE	
7. Tir mi, ngu ku ji ngu gaar dzaar ra di ree To, mi maa ngu kpyan ho kem kike ngu		My daughter, as you are to be married, I pronounce my fatherly approval

Labov (2013: 5) chronicles that the field of sociolinguistics developed the study of narratives as ‘personal experiences’. One of the essential elements of a personal story, therefore, is that it benefits people to create meaning, particularly that it affords for the enunciation of identity (Ibarra & Barbulescu 2010: 135). Furthermore, that personal stories communicate to the listener a recognisable conceivable experience of life makes the narrative a powerful and compelling sphere which generates profound scholarly attention. Connected to the above idea is Goodwin’s view (De Fina & Georgakopoulou 2015: 197) about how the interaction between the storyteller and the audience influences the organisation and content of a narrative.

In “Baba/Dawo,” conceptual a biographical recount, the story begins by stating how grateful the singer was to both parents and proclaims how he would not ‘ever forget them.’ The reason for this indebtedness to one’s parents is twofold: social and political praxis (Patterson 2013). Firstly, the narrative legitimises the singer as a legatee within the Ham society and secondly delivers an implied acknowledgement that the act of being giving birth to was not to be taken for granted. However, contrary to Labov’s structure of personal stories, Gauji’s song takes on **O^G**, **E**, **SE**, **SE** instead of an abstract, orientation, a complication of action, result, evaluation, and a coda (Patterson 2008: 24, Martin & Rose 2008: 9, Labov 2013: 5).

Song title: “Dzaam Bo Dwo Mi Hywiin na” (“Come, Celebrate me with me”), 37.

Author: Garba, S.

Rhetorical Purpose: Biographical Recount

RP 1	O^G	
1. Mi hyees yi Ham da, dzaam bo gywo mi Hywiin n̄a		I call on you, the Ham, to come join me in jubilation
RP 2	CE	
4. Gbyem me mi cas khwet gbyam m̄a na waarra re ku zhaam mi		At the time I began playing the zither many laughed and mocked at me
RP 3	SE/E	
6. Nom m̄a r̄a nwau mi ree mo r̄a hen m̄a mo ndwak bi		But now that I have made success, the scorners have turned friends
RP 4	SE/E	
8. Bo ni n̄abe zhaam mi mo r̄a hen m̄a mo ndwak bi		Those who scorned at me turned enthusiasts and buddies
RP 5	SE/E	
19. Mi reny zhi mo cwam mi Nom m̄a r̄a sheny mo zhii mi		I was refused by the lady I loved but God has given me one

The above narrative exemplifies yet another structure defying the Labovian structure discussed in Gauji's song. The story, from the first two phases, commences typically with an orientation and complicating event (action) but departs from the third to deliver a combination of sequences of events and an evaluation instead of the 'result' as advanced by Labov (Patterson 2013: 24). The next rhetorical move engenders another related event thereby signalling an intensification of resulting occurrences following the success of the narrator. The noteworthy point is the CE, and SEs in the account represent various forbidden excesses in the Ham society. To laugh and mock at any individual is viewed as a negative attitude which is condemned. RPs 3 and 4 further accentuates the celebratory note in the narrative. Since the singer's adversaries, representatives of immoral behaviours ridiculed and belittled him, now there is a narrative turn as they want to be friends with him which present verbal irony, as an aspect of Ham songs. Verbal irony entails the position of use of language where the speaker subtly distances him/herself from an attributed expression or action (Wilson 2006).

6.3.2. Observation/Comment Genre

Song title: "Da Waar r̄a" ("A Day Cometh"), 17.

Author: Wee Hammass Band.

Rhetorical Purpose: Remark on individualistic attitude.

RP 1	O^G	
1. Ngu su net kii di gaar kywum m̄a Giyē ngu lem nga bo dwoor r̄a. Ngu gye kpee ngu dwoor w̄e nyu ki b̄e bo ghyab kywum m̄a		You are successful in the workplace, revered and respected. Yet, you fail to assist any of your unemployed loved ones seeking for jobs

RP 2	CE	
3. Nom mo maa ngu gye shet dwaā ke ngu dwoo ki bē dak bo. Ngu gye haa lik bo neghā o twuk wu su		God endowed you with wealth that you may support the needy. But you despise and treat them coldly
RP 3	E	
Hyas Gom Tayyi dak waaar rā nyi di gwik dzi nyi kheb nyi. Dzi nyi di bo ner nyi tuk k̄an kywum mā bo myany.		<i>Chorus</i> Do not forget, someday, we shall return home. To our people, shall we go when we leave the city
RP 4	CE	
4. Bo bō bō di haar ngu abi bo k̄i bo lik wu. Bo dang o gyeb, gyeb, gyeb dwek bo ke swaa bo. Dzen nyu bō bō ner wu haa su ki fu ghyishang		When kinsfolk come visiting, you'd ignore them until they leave out of frustration. Now, you even proclaim that your people are backwards
RP 5	E/remark	
6. Weny, nwau rā ki lik jen nyi ki tsyak nyi dzi na? Ngu bo taar kyaarrā faa, ki ri gwik bo libi.		Brother, take a look where will this lead to? As a tossed stone slips to the sky, the ground is its end point

The representation of collectivism in Ham songs is always in opposition to the notion of individualism, which exemplifies the theme of cultural alienation. A collectivist viewpoint relates to an interconnected society where individuals perceive themselves principally as parts of a whole, be it a household, employees, an ethnic group, or a nation-state. Such a society is largely governed by the norms and obligations prescribed by the collective body whereas individualists are driven by their particular dispositions, desires, and sense of rights, giving primacy to personal rather than to group goals. Triandis' (1995) study, from the above premise, contests the interpretation that psychology was universal and argues with evidence that culture-specific influences on thought and actions are the motivation force for the record of human behaviours. The observation and comment genre, as discussed in earlier in subsections 3.4.2, 4.3.3, and 5.3.2 expresses personal remarks or reactions to events in society with a view to offering one's opinion on the probable misunderstanding or the explanation thereof. In "Da Waar rā" ("A Day Cometh"), the story is a reflection on the influence of city life occasioned by modernity, with some attitudes diametrically opposed to the concept of commonality which the singers protest about.

What may appear as 'nepotism,' offering or supporting the employment of kinsfolks at workplace elsewhere, in RP 1, to the Ham, and indeed in most parts of Africa, would be judged as an expression of affinity for loved ones. While nepotism, conceptually, a widespread practice the world over, occurs when an individual disregards the application of fixed guidelines in order to give unwarranted preference to relations in the allocation of scarce resources or employment (Dike 2005), in the rhetorical purpose of the song lyrics, the appeal is for successful kinsfolk to be attentive to the plight

of their suffering relatives. The situation is that, coming from a small and knitted family unit functioning as in-group, to decline to support loved ones on the basis of whatever principle has always been viewed as unkind and at times even attributed to witchcraft as captured in Evans Pritchard's prominent study of Africa (Evans-Pritchard 1935, Evans-Pritchard & Gillies 1976). For instance, witchcraft was, as still is, viewed as a function of wide-ranging social misbehaviours including pulling out from associating freely with kinsmen.

6.3.3. Instructional/Didactic Genre

Song title: "Kā Ruwiny Di Ho Gywas Men nā" ("Relate Cheerfully")

Author: Tukura, S. L.

Rhetorical Purpose: A moralistic homily for cohesive living

RP 1	O^G	
1. Ngu rā shwak ya, rā shwak cet?		Good morning mother. How was your night?
Kwa kywom ngu, ya?		How is work, mother
Kwa kyuwiny ngu, ya?		and fatigue?
Has shat rā bi, ya.		I salute you, mother

RP 2 **CE/Dialogic**

Hyas Gom	Chorus
Ii, hye kā ruwiny, noo	Yes, we interrelate cheerfully
Hye kā ruwiny di gywas men nā noo	and communicate with amiable smile
O yaa wee-dzam shāzhi gywoora	Oh, our young womenfolk
Nyi kā ryuwiny mo ndwak yi, noo	At all times, live peacefully with one another

RP 3	E/CE
3. Woo, nyi bo ryuwiny mo ndwak yi	If you live at peace with one another
Nom ri maa nyi ghyi sheny nyē noo	Such would engender great communality
Oh ya wee-dzam shāzhi gywoor rā	Oh, our newly married women
Nyi kā ryuwiny mo kukko nyi noo	Always show respect your mothers-in-law

The above narrative is an instructional, otherwise didactic, genre, as discussed in subdivisions 3.4.3, and 4.3.1. However, unlike the structure obtained given by Knapp and Watkins (2005: 153), of the delivery of instruction occurring in sequence and the utilisation of grammatical imperatives, the story deviates from the form but maintains the communicative goal of teaching. In the Ham culture, a rhetorical question, an inquiry whose answer or response should be apparent, is a kind of instruction and is made realisable through the linguistic choices made by the speaker. In RP 1, the rhetor begins with a question, an interrogation of an expected normative behaviour of exchange of pleasantries between women in the community. As argued in subset 3.3.3 of this study, the place of the woman in ensuring a peaceful Ham society is hereby restated.

Within the sociocultural worldview of the Ham, (shat) salutation was one key way of engendering friendship. For instance, the expression which encapsulates ‘Good Morning’ in Hyam is essentially a question: *Ngu ra shwak cet?* (How did wake up?) - a gesture often prompting a response and could lead to a conversation. It, therefore, registers, as manifest in the song, that in the situation where there is no greeting or dialogue between women in a household, such could breed animosity which may, in turn, overwhelm the entire community causing bitterness. While RP 2 indexes the dialogic nature of spoken discourse, a case where the singer asks a question and frames the answer to suit the conventionalised response, RP 4 offers an appraisal of the value of dialogue and above all underscores it is a sign of reverence for another.

6.4. Appraisal in Ham songs

The focus of Appraisal, the language of evaluation (Martin & White 2005), is the assessment of attitudinal positioning and the construction of discourse of shared values (White 2011: 3). Moreover, the exploration of linguistic choices for Appraisal analysis focuses on voices, especially the point that a speech represents a multiplicity of experiences in which the speakers/writers share with the meaning reliant on the context expressed. For the sake of an overview, some of the aspects of linguistic evaluation mirrored in this dissertation, in sections 2.5, 3.5, 4.4, and 5.4, all accentuate that a text (spoken/written) has the prospects to articulate various responsive positions the speaker adopts with varying degrees (White 2009a: 3).

6.4.1. The Language of Appreciation

Song title: “Haar ra Ryem” (“Homeland is Sweet”), 26.

Author: Mamman Gbyo, D.

Abstract: Appreciation of rural life.

Hyas Gom

Haar ra ryem noo, wee Ham/mo tir Ham/fu Ham da. Home is **sweet**, oh, sons of Ham. It is **exciting** to visit
Dzaam hye ji ra haar ra home, people of Ham. Arise, **let’s** visit **our Ham land**

1a. Ngu bo zhir yi haar ra, haar ra ku ri zhir yi ngu If you **abandon your people**, they may as well **forget about you**

- | | |
|--|---|
| b. Ngu bo ti ngu haar <u>ra</u> , haar <u>ra</u> ku ri ti yi ngu | Should you run away from relations, they too would desert you. |
| c. Ngu bo bwar yi haar <u>ra</u> , haar <u>ra</u> ku ri bwar yi ngu | Once you disown your homeland , you sever the bond to your people |
| d. Ngu bo <u>neny</u> ngu haar <u>ra</u> , haar ku ri <u>neny</u> yi ngu | When you renounce your community , the people likewise will disclaim you |
| e. Hye ji <u>ra</u> haar <u>ra</u> | So, come, let's come back to our communities . |

Martin and White (2005: 56) declare that the notion ‘appreciation’ in appraisal theory construes meaning in relation to ‘things’ not to only what people create but to natural phenomena by measuring their worth and significances. Similarly, White (2009a: 4) asserts that linguistic ‘appreciation’ has to do with the ‘assessments’ of semiotic imports of the natural landscape when speakers/writers indicate a value, especially to an appealing distinction. Following early works on appraisal, Read and Carroll (2012: 425) relate appreciation to “communication of aesthetic evaluations” of articles, an enactment, or the surrounding environment. The last study lists three features of appreciation: reaction, composition, and evaluation, which I find compelling. The suggestion is that a *reaction* initiates a form of reference to an impression like beautiful or ‘exciting,’ as opposed to ‘unexciting’ or ‘tiresome.’ Another view is the worth of a thing could elicit reaction such as ‘good,’ ‘welcome,’ or ‘bad,’ ‘disgusting’. While, *composition*, the next constituent, focuses on stability or compactness e.g. ‘people’, ‘homeland,’ ‘our community,’ etc., exemplified in the above song, *valuation* is engaged to designate the substance of a thing e.g. ‘ingenious,’ ‘intense,’ etc., (Read & Carroll 2012: 425).

In the song, “Haar ra Ryem” (“Homeland is Sweet”), the opening expression, *haar ra ryem noo* (homeland is sweet) is a *reaction* of the singer to the beautiful scenery of the rural Ham area, which the speaker cherishes and nostalgically reconnects to as a city dweller. The nouns he utilises convey complex semiotic connotations as the word *haar* (home land) does not only refer to the environment but most times is associated with the people who inhabit it. As the objective of the story is an apparent likeable representation of the idea that there is so much to gain from visiting home, the implicit import goal is to persuade those who feel the home land was backward and had nothing appealing to offer to changeroad. The compelling significance of the narrative is however fully realised when the singer positions other evaluative positions such as the *reactive* mode of *judgement*, where he ardently delivers his argument through the description of the feelings commonly held by the people as positive or negative about visiting the homeland (White 2011: 9-10). For the purpose of illustration, the following describe my interpretation of the song lyrics in respect to appreciation.

REACTION	REACTIVE JUDGEMENT	COMPOSITION
Home is sweet	Abandon/forget	(1a) Let's/our (ii)
	Runaway/desert	(1b) Your/people (ii)
It's exciting to visit home (i)	Disown/sever	(1c) Homeland (iii)
	Renounce/disclaim	(1d) Homeland (1c)
		People (1d)
		Let's/our community (1e)

The above table signifies the linguistic distribution of Appraisal with a proposition that the stance of the speaker is implicit to criticise what he views as an unwelcome attitude towards one's birthplace. The neglect of one's roots and identity is regarded as a normative rupture (White 2005: 101 -103) which correlates with White's idea of 'praising and blaming' accordingly affirming the claim I made earlier about Ham songs focusing on identity construction in view of the positions the singers take (see, section 2.5). From the reactive judgement, in the above table, defining societal expectations and the pattern of its significance, the narrative evidence that an individual in Ham society who abandons the homeland is becomes alienated from the people. Similarly, a community member who is thought to *run away* from relatives gets isolated, so also would the one who *disowns* his/her kin severs kinship bond, while the individual who *renounces* the fatherland gets *disclaimed*.

In words expressing the evaluative effects of the reaction arbitrating the addressed, the position of the speaker manifests that the act of visiting homeland was 'normal' while the lack of was 'abnormal' (White 2009b: 5). At another level, the narrative may be considered a compelling narrative following the apprehension of the abandonment of the Ham homeland (Gass & Seiter 2015). I comprehend the attention-grabbing persuasive stance of the narrative as a technique to attempt to convince the addressed to reconsider visiting their native land. In an oral presentation, as the lyrics of the song above, the speaker tries to goad the listener as captured in the following words: *Haar ra ryem, noo* (Homeland is so sweet).

6.4.2. Attitudinal Evaluation of Ham Social Interaction

Song title: "Ya Ham, Sim Mo Ndwak Yi" ("Care for your Loved ones"), 29.

Author: Mamman Gbyo, D.

Abstract: Positive and negative appraisal of Ham norms

1. Ya Ham da, sim mo ndwak yi
Ya Ham da, sim mo ndwak yi

Oh, the Ham, let's love one another
Oh, the Ham, I implore you, care for others

O shazhi Ham, sim mo ndwak yi
 O Ham da, hye shim mo ndwak ra
 Ya wee Ham da, sim mo ndwak yi

Oh, our daughters, regard your peers
 Oh Ham, love one another
 Oh sons of Ham care for one another

3. Ngu bo twang ngu shim ndwak wu
 ka re ku cwam nga hywab nyuu di bab haar ra.
 Nyuu nga bo shi ceb ba ngu ra ri shub yi.

If you claim to love your sibling, how come you do
 not allow their chicken breathing space? When their
 chicken lay eggs, you'd meanly get rid of them

Feeb mo dzo mo ndwak yi
 Ghyab mo zhi mo ndwak yi
 Ghyab mo khak mo ndwak yi
 Ya Ham da, sim ba ye na?

You steal your neighbours' goats
 And go after wives of kinfolks
 You cheat with a neighbour's husband.
 Oh Ham, where is genuine love?

In reference to *attitude*, the common view highlights that the realisation of posture in the appraisal approach is derived through varied ways. For instance, Martin and White underscore that the positioning of attitude is often accomplished through the application of adjectives (2005: 58). This opinion is further advanced by White (2011: 3) who states that attitude influences how texts adopt negative and positive standpoints. Similarly, Read and Carroll (2012: 423) present *attitude* as focusing on personal feelings (emotional reactions, judgement and appreciation). From the preceding, and in respect to the song lyrics in consideration, the idea of 'attitude' been adjectival (Martin & White 2005: 58) is not the case in Hyam language.

In a recent study (Hayab 2016: 48-49), findings reveal that in Hyam, the language of the data for analysis in this dissertation; there are fewer adjectives in comparison to other languages, especially the English language. For example, two classes of words (nouns and verbs) could be adjectival dependent on the context of their usage and the position they occupy in a sentence. A case in point is there is no word for *green* in Hyam hence the name for a leaf is employed for this purpose. From the above submission, I seek to interpret the position of the speaker exploring the viewpoints that attitude is the expression of personal emotion (Bednarek 2009) where the knowledge of Hyam language imbues the audience allocate the 'adjectives' to the emotional reaction of the speaker to the disappearing cohesive spirit he perceived the Ham were known for.

In stanza 1, the perspective is a call for a change of attitude from individualism to the essence of the interdependence of the Ham society. Although, the narrator does not simply give away the objective of the song, a competent native of Ham, knowing the public discourse of *sim ma baa su di ho thnen da* (There is no sincere love among us), understands the emotional state of mind the lyrics represent. The rhetorical function, a judgement implicit in the wordings that our love for one another has grown cold, is what activates the story. By implication, the mentioning of 'love your neighbours' within the Ham context gives the impression that there is a hidden or public knowledge there was love lost.

The point which manifests the feeling of the lack of sincere love in the lyrics is in stanza 2 where the narrative faults the feigning love prevalent in the community since atrocious misconducts such as destruction of neighbour's property, theft, and infidelity with spouses of kinfolks. The disregard of norms and conventions of the Ham may not appear openly condemned in the English translation, but the implied meaning in Hyam gives a horrendous viewpoint and exploring the evaluation of *affect*, the narrator expresses disappointment by his attitude to the issues. It could be said that the rhetorical function of the lyrics has been the attitudinal assessment (White 2009a: 3) of the insurrection of everyday events in the Ham society.

6.5. Summary

In this chapter of the study, I examined the concepts of norms and conventions and situated them within the context of Ham songs analysed. I found that while norms evolve, conventions become longstanding entrenched practices recognisable by the society which employs them to regulate their everyday co-existence. Next, I analysed the narrativization of rural life and exemplified how they are signified in the appeal for communal cohesion, the critique of wasteful and appearing unreasonable city life, and the representation of individualism as malevolent, at least from the Ham cultural point of view.

Afterwards, I considered the genre of personal stories and delineated how varied the Ham narrative construction differs from the popular Labovian style. The probable cause for this variance probably lies in the nature of the language of Hyam. While some personal stories follow Labov and Waletzky's (1967) model, a record does not. In addition, the account often embodies a duality of instants of narration all at one stage. For instance, in a record of song lyrics, there is a blend of a complication of action/event as well as evaluation. The observation genre in this chapter, I argued, lends credence to a hybrid genre as several concerns integral to the story are weaved into one strand. The instructional genre, with its didacticism, was explored to illustrate how the songsters become teachers of morality utilising a tapestry of a combination of traditional and contemporary awareness to weave the story of togetherness and cohesion.

The language of appraisal in Hyam, as I have demonstrated, is fluid and slippery to identify. However, I illustrated the apparent similarity with an attempt to indicate the variation. The study acknowledged that the universality of language does necessarily denote sameness. This view is premised on the findings that the linguistic resources of 'composition', 'affect', and 'judgement' in appraisal theory are more prevalent in Hyam in comparison to that of 'appreciation'. Additionally, I elucidated that

attitudinal evaluation of norms and conventions of the Ham was embedded in the subtle deployment of the positioning of attitude in such an implicit manner that it takes a study with a profound devotion to context to appreciate the weight of the disapproval the narrators disguise through a careful selection of words. On the whole, the triadic approach (Narrative, Genre, & Appraisal) I engaged in this study is not only complementary, but centres on discourse, language, text, context, meaning, and how all these support the understanding of a culture and the concerns at the heart of social relations.

CHAPTER SEVEN: SUMMARY AND CONCLUSIONS

7.1. Introduction

In this chapter, I review the findings of this dissertation with the objective to outline the contribution the present study adds to research in general, and in particular, the detailed analysis of the songs of the Ham of Nigeria in regard to universal and culture-specific features. In addition, I present an outline of the key conclusions arrived at in the investigation of the lyrics of Ham songs. The focus of the study, aside from the identity question, investigates the status of Hyam language, with projected conceivable directions for future research by way of recommendations. On the foregoing premise, I submit that angles requiring further research are principally linguistic components exemplified in Ham songs, chiefly been the song lyrics' appeal to the appropriation of ancient songs into the popular gospel medium for the expression of a combination of experiences, in both the past and modern life. As I restate the significance of the focus of my study, I equally justify how the multiperspective approach I adopted in this dissertation gives rise to comprehensive scholarly findings of the multiplicity of facets associated with an in-depth investigation of Ham songs.

7.2. A Summary of the Research Conclusions and Relevance

The relevance of my research is founded in its investigation of the typical adoption of the stories in Ham traditional narratives to articulate contemporary concerns. I examined, through songs, the representation of identity in a society whose language and culture are endangered due to the impact of contiguous dominant languages (Hausa and English). The study is divided into seven (7) chapters in all. Chapter One offered an introduction to the Ham, their contact with the outside world, the differing nomenclature between Jaba and Ham with findings validating that Jaba was a derogatory term which should be discarded. In Chapter two, I reviewed the available literature on the Ham and further established the confusion of the appropriate term to refer to the society, on the one hand as the Jaba, and, on the other, as the Ham (Fagg 1969 & 1977).

Following Bamberg's "Who am I?" (2011b), I considered the construction of identity and belonging as the key objective of the dissertation and deliberated on it at length, particularly in order to understand how the subject of 'self' is construed in Ham songs. Chapter Two, apart from highlighting the fluidity of the idea, established identity, in this context, as shared ancestry, language, geography, traditional rites, and group customs giving a sense of interconnection among the Ham (Blench 2013:

1, Santos & Umaña-Taylor 2015). Similarly, the song lyrics selected for analysis in Chapter Three exemplify the themes of identity in the narrative, the genre, and the appraisal analysis enunciated. In Chapter Four, I demonstrated the Christian motif, traditional-modern nexus and the representation which accentuates the consideration of identity of the Ham with a vision to understanding the sociocultural worldview of the society. Chapter Five examined the exemplification of character traits and attributes, while Chapter Six juxtaposed rural life versus life in the metropolitan, the assessment of norms and conventions of the society, and how these are negotiated in the stories embedded in the songs.

A selection of sixty-six (66) songs signifying the concerns which characterise the focus of the research is the primary data transcribed from audio (spoken language) to writing. I established, after Bamberg (2007: 127), that “self-stories are rarely written,” a view further supported by the fact that the corpus for the study originates from spoken discourses where the undertaking of writing the songs became another major goal of the research. Since Hyam, the language of the Ham, survives primarily at the spoken level, a yet to be written language (Hayab 2016), the design of orthography in line with previous attempted ones (Castelnau 1851, Koelle 1854, Grimes 1988: 268, Meek 1931, Gerhardt 1983, Gambo 2014) produced an outcome which entails the preservation of songs in Hyam language now in writing. Apart from writing out of the lyrics of the songs, the study establishes that a record of the singers is not literate enough to develop an accessible orthography to write out their songs, so rely on memory to sing.

Regarding the writing of Hyam, the study could be held as one with the possibilities of reinforcing not only the cultural identity but also engendering the revitalisation of the language in an increasingly multi-cultural urban Nigeria. In addition, besides supporting the documentation of Hyam, in the form of texts of ‘written’ songs from an ‘unwritten’ culture, the study identifies discourses, at the heart of the community, such as personal stories, recounts, and observation as narratives of the social pressure people of the Ham culture constantly express. The study equally identified how songs representing the narratives of the experiences of being could be employed to interpret wide-ranging events of the Ham. Although the power of technology has influenced significant changes in the way of life of the Ham, its dynamic force in the form of art, especially songs, have emerged to be the most pulsating way of communicative, social productions.

The influence of recording and the dissemination of culturally accentuated Ham songs through the mass media, from the 1990s forward, far surpasses the impacts the society must have attained in the emancipation struggle for self-actualization not only for the range of the song genres made and the

growing number of the creators and songsters but also the subject matter the songs epitomise. Some ancient, ritual centred songs, have been resuscitated, adapted with new ones conceived and expressed. An additional thought-provoking feature of Ham songs is their survival and general acceptability despite their prohibition by the church for nearly a hundred years before reappearance. The previous observation explains why one of the aims of the study was to account for the growth and the potency of Ham songs, which lies in the expression of the self. This nascent development relates to the disregard minority groups like the Ham suffer in the Nigerian polity.

Driven by a sense of loss and rupture from communal cohesion, gradually been replaced by a modern multi-cultural urban life, the songs appropriate the gospel music platform for the sole aim of mobilising the Ham people to be proud of their language and culture. This objective is embedded in social songs with a religious outlook sang by ordinary individuals, a medium which demonstrates the resilience of a society apprehensive of the death of its shared values in the face of the general predicament of changing realities of daily life. To understand the mutations in the Ham society, the study examined shades of meanings rooted in the song lyrics shaped with respect to identity, language, and character of members of the society not only for their narrativity but also for the reason that they prove discourses in songs as an essential field for construction and contestations of meanings.

While the church counts on songs as a medium to appeal to and propagate its gospel to the targeted populace, Ham musicians have turned it into a legitimate discursive channel appropriated to reconstruct the dialogues at the heart of their community. In everyday life, songs are often a means of entertainment centrally concerned with personal encounters, but in the context of the Ham, the difficulties of life are the typical challenges encountered in the daily struggle to make life meaningful as defined within one's social and/or religious views. On the whole, I observed that there was a conspicuous vacuum in research on the language of the Ham, and precisely on songs. This study gap exists both in terms of focus as well as theoretical studies. For instance, as at the time of this dissertation, I was yet to come across any work which utilises the narrative, genre, and appraisal approaches engaged in this research to investigate Ham songs.

7.3. Justification for engaging Narrative, Genre, and Appraisal approach

By engaging a triadic theoretical framework, the study sought to fully examine the import core in the selected Ham songs where I employed the narrative conception Labov (2013: 10) calls "linguistic implementation effort" in exploring the rhetorical properties representative in the choice of words.

Furthermore, to illustrate the mode the singers efficiently spontaneously structured their discourses to communicate precise goals necessitated the selection of the genre-theoretical approach. At this level of the study, I established genres as the standardised recognisable linguistic forms epitomised by sets of communicative purposes often communally identified and understood by members of a given public (Swales 1990). Next, the study explored the language of evaluation, therefore the need for Appraisal approach (Martin & White 2005) in order to expound how the conceptual and social values are embedded in songs and their likely influence. I am persuaded to the understanding of language and discourse theories which relate linguistic expressions and social interaction (Evans 2015: 3).

The view within discourse is language further than words and phrases in the creation of meanings. I equally elucidated on ‘Small Stories’ where “snippets of everyday talk” become a site for identity reconstruction (Bamberg & Georgakopoulou 2008: 2) alongside ‘Big Stories’ (Lyotard 1984), which considers grand narratives as exemplifying an extraordinary story connecting the past to the present. The justification for the adoption of a multi-perspective theoretic approach stems from the point that since linguistic evaluation remains an enduring research venture with diverse discourse domains to which the concepts were yet to be exploited (White 2009a: 1), a study as this may perhaps reinforce and further interpret concepts by integrating allied theories which aid to explicate the sources of linguistic influence. My findings suggest that the positions of the assessment of social behaviours explored in Ham songs emanate from different springs, comprising shared and moral viewpoints, longstanding cultural norms and conventions, as well as Christian and traditional beliefs.

Some research identifies spoken discourse, written text, or graphic images as narrative (Holstein & Gubrium 2012, Schiffrin, Tannen & Hamilton 2008: 521). This thinking resonates the proposition made by Martin and Rose (2008) that the objective of a narrative is to exemplify how characters contend with the problems and troubles of life. These narratives, it could be argued, are events-related which often appear in the form of an exemplum, observations, and recount stories as well as a disruption of the incident that is assessed. Separate from the main stories since what compounds the events found in the account attains a resolution while the narrative returns to stability (Martin & Rose 2008: 67). Connected to the preceding is the essential elements of a narrative, for instance, are the narrator and the plot, also called the storyline or the structure (Ska 1990: 2). The opinion is that that plot of a story is the distinguishing feature of a narrative from a poem. In addition, the dramatic elements of the narrative support the analysis of the receptivity of the audience.

In the stories in Ham songs, there are spoken dramatic ironies which typically amplify the impact of the matter narrativized. A verbal irony usually communicates an idea different from what is thought. For example, when a positive remark of astonishment is expressed in a reaction to a bizarre, such a statement could be termed a 'verbal irony' where an irony is intended to generate extended meanings to a communicative event. At another level, irony relates to satire and sarcasm and this element is dominant in Ham songs. The function of 'verbal irony,' it seems, is to heighten the curiosity of the audience, in that way, stimulate and compels them to make use of their imaginative reflection to construe the essential connotation of linguistic configurations deployed in a text.

The justification for the above viewpoint is that a good narrative structure must captivate the interest of the audience and keep the listener in suspense until the resolution and end of the tale (Ska 1990: 57). With regards to the kind of the storyteller, the narrator encountered in most Ham songs, like the traditional entertainer, are often 'omniscient.' An omniscient narrator is one who sees everything; the thoughts in the personae he/she talks about and the likely consequence of their actions. Such a picturesque view privileges the knowledge of the past and the present and is entirely perceptivized. As to whose viewpoints are found in a tale, the speaker often articulates what he/she sees but above all the perspectivation is that of the culture and norms of the Ham society, which the raconteur summons to ruminate through the minds of the characters in the story through his/her eyes and point of view (POV).

However, the POV is often that which is shared or collectively held in the awareness of the community. This kind of perspective is what Ska calls "internal focalization" (1990: 67). An internal focalization, from my angle, following Ska's, is when the narrator speaks about the character and the audience know and recognise as part of their culture. Despite the seeming shifts frequently encountered in the course of the story, there is always an objective to blend "internal perspective" and the external one (that of the audience) in far-reaching affinity. Also, the question of time is significant in the narrative, argues Ska (1990: 7). Moreover, there is the 'time of the story' (temporal) which precedes the telling. Correspondingly, an operative understanding of genre emphasises that it is manifest communicative procedures with regular patterns which give basic constructions to a text or spoken discourse commonly shaped or construed (Miller 1984: 152, Swales 1990, Feez & Joyce 1998, Martin & Rose 2008, Labov 2013).

Furthermore, genres are viewed as goal-oriented or purposive acts which texts/speakers employ as members of culture (Martin 1985: 25). The implication of the preceding, therefore, is that a genre is engaged, by way of approach to language, to 'get things were done' (Martin 1985: 248). Giving that

the genre relates to discourse analysis and narrative, the essential constituent in the study remains the link between language and social context. Connected to the above is the discussion that a genre is a culture inclined linguistic behaviour of discourse. However, it is problematic to establish specific boundaries with clear-cut generic structures within strings of discourses. Therefore, the suggestion to identify inherent hybridity in Ham songs given the dynamics of the messages often interwoven in a single for the realisation of interpersonal meanings (Christie & Martin 1997). Whereas appraisal theory has shown notably to relate to many facets of the meaning of language in society, the function of language was explored to effectuate solidarity, contact, bonding, or building a sense of affiliation.

One way of evaluating social interaction among a given group is attainable through the act of ‘praise and blame’ and ‘approval and disapproval’ (White 2008: 567), a focus which appears dominant in the data analysed. The point that interactive communication is always an on-going exercise, a repeated but dynamic movement of giving and take situation, linguistically realised as discourse, was vital to textual analysis in this study (Weber 2008: 1). I found that solidarity and affiliation in relation to interpersonal modes of meaning making express the positions Ham speakers assume not only to praise or blame, applaud or condemn but to emphasise or indicate variance (White 2008: 568). Consequently, affiliation accounts for collective identity through text where social interaction also involves how humour relates to attitudinal meaning as people continuously negotiate social networks, especially of shared identity (Knight 2010: 35).

Labov and Waletzky (1967) prominent narrative structure, often called the ‘Labovian narrative model’ linked to oral narratives, is recognised with a viewpoint that stories commonly follow six chronological construction. The organisation is: (i) an abstract, which presents the purpose for telling the story; (ii) an orientation, which proclaims the background and the persona involved in the story, (iii) a complicating action or actions, stating the ‘problem’ in the tale; (iv) a resolution, which indicates in what way the ‘problem’ was resolved; (v) an evaluation, which describes the impact of what occurred; and (vi) a coda, offering a summary and ends the story (Also, see, Martin & Rose 2008, Labov 2013, Jones 2015: 321).

However, irrespective of the significance of the Labovian narrative construction, this dissertation, like a number of scholars who applied the template to the analysis of peculiar narrative genres, within the framework of SFL (Eggins & Slade 2005, Martin & Plum 1997), for instance, all demonstrate how dissimilar some category of oral storytelling navigate different schematic configurations. Instead of precisely exemplifying the sequence of abstract – orientation – complication – resolution – evaluation – coda structure of the expected narratives, some tales utilise the orientation to achieve

what the abstract. Others, as Jones (2016: 321-322) explains, employ the anecdotes (records of remarkable events) which carry in them an (abstract) – (orientation) – extraordinary event – response – (coda) structure (with the abstract, orientation and coda as becoming merely optional components). In a comparable position, recounts (tellable records of past events) at times contain in them an abstract, orientation, connected record of events – (reorientation) and hardly with a coda.

7.4. The Status of Hyam Language

The status of Hyam language (Hayab 2015, 2016) in an imminent threat to the survival of the language due to lack of intergenerational transfer (Crystal 2000), that is, the teaching of Hyam by parents to young speakers. Carrá-Salsberg (2016) profoundly encapsulates the above apprehension in a recent study asserting that, the effects of having one's language of birth and proof of identity ruined by political or social pressure often affects one's feeling of confidence in relation to others in the society. To re-enact a hitherto declining Hyam language and identity, the emergence of Ham songs could be credited to offering an edge of hope. This reality manifests in a study of a revived vanishing Amazonian language in Brazil by Evans (2015: 4), which suggests that the threat to marginal languages and cultural identities may be transformed through a sociocultural elevation of language in public discourse, for example, through the rendering of songs in Hyam.

Connected to the above idea is that a change in attitude towards one's language contributes to the restoration of a denigrated language. In the past, from an experiential point of view, many Ham had little confidence to speak Hyam in public, especially in the cities. However, this attitude is changing as a result of the prestige Ham songs published on audio and Video CDs are associated with. The above perspective affirms the conception that some domains of knowledge could be communicated into existence (Fairclough 1989 cited by Evans 2015: 5). The prominence of language, this study argues, offers not merely a local but a global scale expression of reformist identity. To this end, language is not only a symbol of identity but conveys a sociopolitical and sociocultural power relations which transmits the influence of Ham songs into what may be termed a double-edged weapon, both for the expression of social concerns as well as making a public statement that Hyam, after all, possesses reputation for communicating the worldview of the people beyond the immediate society. More so that the narratives in the songs allow for the study of 'bilingual and multilingual' social identities, in this case, between heritages of a modern multicultural society (Evans 2015: 11).

The questions the research asked include 'What is Jaba?', a nomenclature the Ham are associated with for about two hundred years now before the current dissertation discovers its derogatory origin

in Hausa, comparing the Ham to the stinking house mouse. The other question, “Who am I?” pertains to what identity is ascribed to an individual or society against that which the addressed recognises for him/herself or themselves. It could be summed up, perhaps like the songsters whose songs the dissertation analyses, that the researcher was driven by a desire to understand the discourses at the heart of the Ham, the society of his birth. Like Carrá-Salsberg, the experience is that language, apart from being the medium of interaction, offers a sense of identity, a sense of place and belonging, and solidarity, besides that its absence or loss equally engenders a feeling of dislocation (2016: 5).

Similarly, Derrida (1996: 16-17), writing on the crisis of monolingualism, echoes how a loss of language equates to “exclusion” from the domain of linguistics and concludes that man’s affiliation to language remains a profound meeting point for identity and sense of belonging. I find Derrida’s opinion compelling in a bid to finding the seeming dislocation of the Ham from their heritage through the inscription of Jaba and the adoption of Hausa language to the detriment of Hyam, the mother tongue. Since, language, the essence of human interaction, is the conduit by which society attains and disseminates the rhetorical awareness of the world around her, in this study, I have proven, at least in the analysis of songs rendered (Chapters 3 -6), that language is an evocative vent through which people interpret whom they are (Carrá-Salsberg 2016: 6) as shown in the conclusions that the society of study is Ham (Koelle 1854: 19) and not Jaba (Gunn 1956:119).

7.5. Conclusions and Recommendations

The definitive significance of present study relates to its consideration of discourses, text, and meaning-making in Hyam, a language from the margin, without a regular orthography, especially as the songs analysed in this dissertation, except for two (songs 10 & 61), have never been written before. In addition, the study is the leading research to react to the opposing identity of the ‘Ham’, from native’s point of view, in contrary to ‘Jaba.’ The Systemic Functional Linguistic theories (Narrative, Genre, & Appraisal) engaged for analysis are not only expanding angles of study of the linguistic properties of languages in the north central of Nigeria, the region of the Ham, but that they permit for deeper understanding of rhetorical resources of languages the methods have previously not been applied to.

Another stimulating approach is the organisation of the complex and multifaceted strands of narratives (small and big stories) embedded in the song lyrics. The taxonomy of the genres found in Ham songs in line with prominent SFL research discovery is another prospect I expect to be built upon. Appraisal approach, despite its proclivity to the English language, has potentials for the study

and understanding of an African language as Hyam. The notion offers the grounds for in-depth consideration of the various postures speakers assume to articulate social concerns in precise contexts. The study, therefore, has been original in that it is characteristic in the choice of the language of focus, the theoretical approaches, and the subject of analysis thereby ushering new insights into the anxieties and worldview of the Ham with keen attention to collections of songs, SS, BS, and the evaluation of universal genres and those more inclined spoken languages.

While the study establishes that expressions through songs, convey pluralistic perspectives signifying how the lyrics narrativized lived experiences, the dissertation further demonstrates the advantage of an interdisciplinary approach to examine the multiple voices embedded in discourse inquiry both theoretical and in the analysis of the lyrics of songs. With the distinctive communicative function of songs and their potentials in the understanding of the framing of the mind of people in society, my opinion is that there is the need for further research on added traits of Ham songs and other creative verbal art. Firstly, I believe formal linguists could benefit from the data I have collected to elucidate on the organisation of Hyam language, whereas theologians could explore intertextuality and allusion further to new scopes to comprehend the level of influence of the Bible on Ham cultural perspectives. Although, I identified the connection between Ham songs' lyrics with poetry, but further study could investigate if the Ham have the conception of poetry distinct from the song. To conclude, I acquiesce that even though my grouping of the narratives and genres in Hyam was wide-ranging and attended the objective of my study, I have little doubt that there might be more category to be identified.

On the whole, the outcome of my research which is of direct significance to the Ham speech community of Nigeria and the academe in general includes: (i) the discovery, publicity³⁸, and the substantiation of the derogatory import of the term 'Jaba' for which the Ham society is designated in official records, (ii) tracing of writings in the language dating as far back as 1851 till date, (iii) retrieving information of the Ham who were captured and sold as slaves who went further than the region of Zazzau, the home of their captors, and (iv) the inscription of Ham songs into texts hitherto accessible only through audio and video CDs. The study also traced enormous collected works about the Ham and their neighbours capable of setting straight some distorted verbal historical accounts of the society. In addition, the application of Narrative, Genre, and Appraisal theoretical approaches to

³⁸ Hayab (2015) "Are you Ham or Jaba?" an article, which appeared in *Ham Issues*, a Magazine of *Ham People Development Initiative* Issue No. (8), published in December 2015 has generated a monumental awareness about the origin of the term JABA and the perjorative connotation embedded in it. The effects of the article has inspired campaigns calling for the change of the name to HAM, the native and meaningful identity of the society.

the study of Hyam, one of the many languages in the north central part of Nigeria, has the potentials of inspiring further interest in SFL angle in academic research in the region.

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APPENDIX:**GYOM HAM (HAM SONGS)**

Transcribed and translated by Philip Hayab JOHN

**NARRATIVES OF IDENTITY AND SOCIOCULTURAL WORLDVIEW IN SONG TEXTS
OF THE HAM OF NIGERIA: A DISCOURSE ANALYSIS INVESTIGATION****SONG 1. “Bat We Nanggwang” (“Dare a Leopard’s Cub”)
Maida, Mike Aribi (Fisshaa)****Hyam Version**

1. Nayi bo tom ngu a ngu baam bo
mau bi, ji ri shaar nga we ba gan tset
wu noo

2. Nayi bo tom ngu a ngu baam bo
fer bi, ji ri shaar nga ti ba gan tset
wu noo

3. Nayi bo tom ngu a ngu baam bo
mau bi, ji ri shaar nga we ba gan
tset wu noo

4. Nayi bo tom ngu a ngu baam bo
cas thi, ji ri shaar nga ti ba gan tset
wu noo

5. Nayi bo tom ngu a ngu baam bo
nwoos thi, ji ri shaar nga we ba gan
tset wu noo

6. Nayi bo tom ngu a ngu baam bo
cas thi, ji ri shaar nga ti ba gan tset
wu noo

7. Yee, a bi nda noo yee, yee,
bat we nga noo, ka ra ni gya yang
noo

Hyas Gom

Bat we nanggwang noo yee, yee
Bat we nanggwang ka ra ni gya
yang noo

8. A mi ghi nda ka baa ma ngu noo
we Zhaa, a mi ghi nda ka ba ma
ngu, ngu ra go njaa bo mi?

English Translation

Whoever sends you to rise
against me! Go tell them, the man
is unrivalled

If you were hired to eliminate me
Go tell them, the lady is
untouchable

Whoever steered you to arise to
fire at me! Go tell them the man is
unassailable

Whoever engaged you to provoke me,
Go tell them, the lady is
unchallenged

If you had been deceived
to insult me
Go tell, the man is beyond abuse

If you were deceived to provoke me
Go tell them the lady is
unprovoked

Oh, oh, what is it the matter?
Interfere with the Ham and you would
incur our fury

Chorus

Threaten the leopard’s cub, yee, yee, exasperate the
ferocious animal then you would attract its parents’
rage

What is it have I deprived you of, my brother,
in what have I offended you, that you are so upset
with me?

Yee, a bi nda noo yee, yee, bat tir nga noo, ka ra ni gya yang noo Yee, a bi nda noo yee, yee, bat we nga noo, ka ra ni gya yang noo	Oh, what is it now? Enrage a Ham lady, you'll see! Oh, what matter is it? Upset Ham youth and tell! What have I deprived you of, my brother, what have I deprived you of, that you're angry with me?
9. A mi ghi nda ka baa ma ngu noo we zhaa mi, a mi ghi nda ka ba ma ngu, ngu ra go njaa bo mi?	What have I deprived you of, my brother, what have I denied you of, that you are unhappy with me?
Yee, owoo [Khwep]	Yee owoo [Hums]
10. Na bo ni a nanggwang da wut ke zang gha noo, hyaa. Bat we nga noo ka ra ni.	Do not assume the leopard is far away, molest its cub and see!
11. Na bo ni a nanggwang da wut zhang nga noo, mau tir nga noo ka ra ni.	Do not think that the leopard is out of sight assault its whelp and see!
12. Na bo ni a mi ji ki dor, we zhaa mi noo, bat mi ti zhaa ka ra ni.	Never conclude I'm staggering, shove me and you'll regret!
13. Na bo ni a mi jir ku hen mitam zheer ra, bat mi we zhaa, ka ra ni.	Do assume I'm a fool, get on my nerves me and see!
14. Yee, abi nda noo yee, yee, yee, ka ra ni gya yang noo	Oh, oh, what is it, strain me and you'll know the troubles of audacity
[Khwep]	[Hums]
15. Ngu bo ceky a ngu shu nger nger khi ti zhaa mi noo, bat fu Hamma ka ra ghi zhaa ngu noo.	If you think you are hardened, dare the Ham and invokes the wrath of a united people
[Khwep]	[Hums]
16. Ngu bo ceky a ngu shu tam zheer ra we zhaa mi noo, bat tir Ham nda ka ra ghi zhaa ngu noo	When you imprudently challenge Ham ladies, the agony that will attend you will cause you to regret your unruliness!
[Khwep]	[Hums] Whoever deceived you ³⁹

³⁹ The lead singer lists the names of Ham successful sons and daughters in Nigeria and beyond, starting with the assumed most affluent; politically and economically (with their appellations or praise titles). Then, the chorus 'Bat we nanggwang ka ra ni gya yang noo' follows. Bat, bat, bat, bat, bat, bat, ka ra ni (Taunt the leopard's whelp and face its wrath). The song reels the appellations of Ham hamlets and traits they are known for followed by the refrain. This text of the song signifies and expresses the strength and readiness of Ham to protect their own people as the leopard does its cub. It is worthy to

17. Na yi bo tom ngu a ngu baam bo mau bi, ji ri shaar nga we ba gan tset wu noo to test me, go report I'm unconquerable
18. Na yi bo tom ngu a ngu baam bo fer bi, ji ri shaar nga ti ba gan tset wu noo If you are sent to come and kill me, go tell them the lady is unassailable
19. Na yi bo tom ngu a ngu baam bo mau bi, ji ri shaar nga we ba gan tset wu noo Whoever misled you to attack me, go counsel them, I am undefeated
20. Na yi bo tom ngu a ngu baam bo cas thi, ji ri shaar nga ti ba gan tset wu noo If you were referred to crack me, go report to them I'm unshakable
21. Na yi bo tom ngu a ngu baam bo nws thi, ji ri shaar nga we ba gan tset wu noo Whoever asked you to rain insult on me, go tell 'em, I'm immovable.
22. Na yi bo tom ngu a ngu baam bo cas thi, ji ri shaar nga ti ba gan tset wu noo If you were engaged in testing me, go announce that I'm not a coward.
23. Yee, a bi nda noo yee, yee, bat we nga noo, ka ra ni gya yang noo [Khwep] Oh, what is it the matter with you? Taunt the leopard's cub and face the outcome
24. Ngu bo ceky ngu gom bo khi ngu, bat fu Ghikyaar ra ka ra ni. [Hums] If you muse that you are strong, strain the people of Ghikyaar
25. Ngu bo ceky ngu gom di gya khi, bat fu Nok gha ka ra ni. If you reason you are brilliant, people from Nok surpass you in astuteness
26. Ngu bo ceky ngu gom di kheky khi, bat fu Kwain nya ka ra ni, If you are full of yourself, try the Kwain and you'll tell
27. Ngu bo ceky ngu gom di tsekyā, bat fu Zheky y ka ra ni If it is ingenuity, the people of Zheky are more ingenious

Maida, A.M. Bat We Nangwang. Dir. Chucks Jock Professor King DVD/CD, Kaduna.

mention here that the association of the leopard in Ham worldview is derived from the fact that it is the totem of the Ham society. In fact, most, if not all, traditional clan heads use the leopard's skin during ceremonies as a mark of honour

SONG 2.**“Na Bo Get” (“Be not Be Discontent”)****Maida, Aribi Mike (Fisshaa)**

Na bo get noo (2x)

Gi ye_Nom nga ma ngu. Tsa tsi noo, sa
gywang noo, Nat bwak wu faayi ya ka twang
ngu kpek gha (Tu dak iferi)

1. Ngu ri ni na waaro, Nom ma maa nga
khwekyā, yaa ka ba ma nga wee. Twa na
waaro Nom ma maa nga wee nga re ka get a
nga ba kpo khweky yee. Ngu ni na waaro, ku
kpo khweky yee gywasmenna ba su ho men
nga. Twa na waaro, gywasmenna su men nga,
nga ra ki get a nga kpo khweky yee. Ngu ri na
waaro Nom ma maa nga zhi nga na ra ki get a
ti ba shyeeer gha. Twa na waaro, Nom ma maa
nga khak gha nga ra ki get a kha ba ba dur
gha.

Na bo get noo we zhaa mi, mi twang giye
Nom nga ma ngu. Na bo get noo tir Zhaa mi,
mi twang giye Nom nga maa ngu. Tsatsi noo,
mi twang sagywang noo. Nat bwak wu faayi
ya ka twang ngu kpek gha

2. Ngu ri ni waaro bo ni zhi ku shim, nga ri
twang ri tir ba, a nga ri khun nga noo, kun nga
kwaar ri haaro, ba myeny nywom iseri nga ri
wut ka nwois tir ba. Ti ba bo faar kpaā nga ri
nwar nyi nga a gheny ba duk gha. Wee nga bo
bongyi men nga nga ri nwois bo noo, a ni gaa
nyi nga noo! Ni gaa nyi nga noo ka nyi zhaa
nga. Dzwat nyi noo, ka nyi zhaa nga, mbwob
kyaam nga noo, ka kyaam zhaa nga. Nga bo
wut sadwaa ka ni zhi na waaro, nga ri deny ka
hwong khii a nga shim nga noo.

Ngu bo ceki ngu shim gya sashyeeer ra nek mi
rib ngu nda kii kyuk ngu ba gbeb su ngu (we
zhaa mi?). Na bo get noo, mi twang giye Nom
nga ma ngu. Tsa tsi noo, sa gywang noo. Nat
bwak wu faayi ya ka twang ngu kpek gha

3. Mi twa Hyam nda, giye Nom ma maa ra,
waaro ku get Hyam nda. Hyam nda giye Nom
ma maa ra, waaro ku get Hyam nda. Ji ngu di

Do not be discontented (2x)

Whatever it is that you have, whatever it is,
lift up hands to the heavens and say ‘I am
grateful’ (Repeat)

Some people in this world are blessed with
money but have no children. While others
have children yet complain of lack of money.
Some, have the money but have no peace of
mind. Others, live in harmony but complain
of lack of wealth. Another is blessed with a
wife but complains the wife is not beautiful.
Same is with some women, they’re happily
married but grumble the man is not good
enough.

Do not be disgruntled my brother with
whatever you have. Do not be discontented
my sister with what you’ve got. Whatever it
is, lift up your hands and say “I am grateful”.

When a man falls in love with a woman, he
would promise to marry and love her. After
they are married, insult always. When the
wife prepares food, he grumbles ‘food is
tasteless’. If the children err, abuse and blame
on the wife. When he sees another man’s
wife, he craves to go after her. If you idolise
another man’s wife, I ask you why not take
care of yours (my brother)?

You should not be ungrateful my brother
with whatever you’ve got. Do not be grumpy
my sister with whatever you have.
Whatever it is, lifts up your hands and say
“I am thankful”.

I reckon some Ham people lack self-worth
and so disparage our greatness and place in

gaar kywomma waaro, ruwiny nga di ho Hyamma nga ri deny ka fur shu nga ka byeen a nga ba gom Hyamma, ngu bo twang “ngu ra shwak” nga ri deny ka shim a “good morning”. Nga bo mat wee nga ri kpee taam mo Hyamma ka taam mo Kpyaara. Nga bo mat wee nga ri kpee taam mo Hyamma a taam mo Hyam Nasara. Ka bo shu khwekyya, Nyam-nyamma kpo khwekyya gan da, gya dwa Kpaar nga kpo gan da. Gya khi, Hyat fwor tamma kpo gan da. Ka kpee mo zhir yi Hyam ma.

Na bo gets we zhaa mi, mi twang, gi ye mi twang Nom ma nga maa ngu. Na bo get tir zhaa mi, mi twang giye mi twang Nom ma nga ma ngu gi ye mi twang Nom ma nga maa ngu. Tsatsi sagywang noo. Nat bwak wu faayi ya ka twang kpek gha

history. When you greet them at the workplace in Hyam, they would respond in English (“good morning”). Such, are the ones who fail to teach their offspring Hyam but Hausa⁴⁰ Such, are those who teach their wards only foreign languages. If it is wealth, the Igbo² have more. For education, the Yoruba³ are known for it. Talk of riches, the Hausa have it in abundance: but then all these hold tenaciously onto their cultures.

Do not be discontented, my brother, with whatever God has blessed you with. Never be dissatisfied, my sister, with the deed of God. Whatever is the situation, lift up your hands to the heavens and be appreciative.

SONG 3.

“Fyen Nom ma” (“God’s time is Never too Late”)

Maida, Aribi Mike (Fisshaa)

Fyen Nom ma (2x)
Gbyem Nom ma ka baa gyet ri;
fyen Nom ma

Hyas gom

Fyen Nom ma yee
Aya we zhaa mi, Ayaa ti zhaa mi....
Na bo rus ngu noo,

Gbyem Nom ma ka baa gyet ri noo, eyaaa
(Tu dak iferi)

Ask from God
God’s time is never too late
Ask from God.

Chorus

Ask from God, oh,
Oh my brother, oh, my sister,
Do not be weary

God’s time is never too late (eyaaa)
(Repeat)

⁴⁰ Hausa is one of Nigeria’s 3 major languages and is the Lingua franca in northern Nigeria where the Ham, the society of this study, are found.

2. Igbo is the major language spoken in the Eastern part of Nigeria.

3. Yoruba is another major language spoken in the western part of the country.

- | | |
|--|---|
| 1. Ngu yi ku ghab kyaam mā baa nā yi ri dwoo ngu aya ti zhaa mi | Your craving is to go to school but you have no one to support you, oh my sister. |
| 2. Ngu yi ku ghab kyaam mā baa nā yi ri maa ngu, aya we zhaa mi | Have been seeking for admission without a school to offer you a place, oh my brother? |
| 3. Ngu yi da miyeny kyaam mā baa gya kpyeny ya aya ti zhaa mi | And then you successfully graduated, yet you are jobless, oh my sister. |
| 4. Ngu yi da miyeny kyaam mā baa gya kpyeny ya aya we zhaa mi | Now you are an ex-student, however, it is proving hard to get a job, oh my brother. |
| 5. Set wu a zhu ngu ba kpo gya suur ro aya tir zhaa mi | In your home, you are without food to cook, oh my sister. |
| 6. Ngu yi ki ghab dziir rā baa nā yi di maa ngu, aya we zhaa mi | When you seek to start up a business, funds are inaccessible, oh my brother. |
| 7. Ngu yi da kunni baa dut nyennyā, aya ti zhaa mi | You are married for years but without a child, oh my sister, |
| 8. Mat wee, wee baa na cici mo, aya tir zhaa mi | When you have the children, they die prematurely, oh my sister |
| 9. Twang, mat wee, wee baa na cicii mā, aya tir zhaa mi | I say when you have a child; such is snatched by early death, oh no, my sister. |
| 10. Mi twang gbyem Nom mā noo kā baa gyet ri noo, aya we zhaa mi | Remember God's time is never too late, oh my brother. |
| 11. Twang gbyem Nom mā noo kā baa gyet ri noo, aya tir zhaa mi | I tell you God's time is not ever late, oh, my sister. |
| 12. Ya fyen Nom mā , Nom mā kā baa rus ngā noo, ya aya tir zhaa mi | So, please ask from God. He never sleeps, oh, my sister. |
| 13. Ya fyen Nom mā, Nom mā kā ba gom syeer rā, ya aya, we zhaa mi (Fyen Nom mā) | Yes, please pray to God. He listens not to gossip, oh, my brother (Please pray) |
| 14. Nga bo twang nga ri maa ngu ba nā yi ri fuur nga aya tir zhaa mi (Fyen Nom mā) | Whenever God makes you an offer no one can stop Him, oh, my sister |
| 15. Nga bo twang nga ri ma ngu ba nā yi ri fuur nga aya we zhaa mi (Fyen Nom mā) | Once God gives you a gift no one can stop Him, oh, my brother |
| 16. Mi twang, fyen Nom mā noo, Nom mā kā baa rus ngā noo, ya aya tir zhaa mi | I say pray to God. He is never tired, oh my sister. |
| 17. Ya fyen Nom mā, Nom mā kā baa gom syeer r, ya aya we zhaa mi | Please request from God. He regards no gossips |

- | | |
|---|--|
| 18. Nā yeny ngu kpee ngu a nga wok nā waaro, aya tir zhaa mi (Fyen Nom mā) | If your fiancé leaves you for another lady, oh, my sister (Trust in God) |
| 19. Na yeny ngu kpee ngu a nga wok nā waaro, aya we zhaa mi (Fyen Nom mā) | Should your fiancée deserts you for another man, oh, my brother (Trust in God) |
| 20. Set wu bo zhi ngu, zhi ngu ku get wu, aya we zhaa mi (Fyen Nom mā) | If you are belittled by your wife, oh, my brother (Pray to God) |
| 21. Set wu bo khak wu khak wu baa bang ngu, aya tir zhaa mi (Fyen Nom mā) | When your husband neglects you, oh, my sister (Trust in God) |
| 22. Set wu bo zhi ngu, zhi ngu ku get wu, aya we zhaa mi (Fyen Nom mā) | If your wife disregards you, oh, my brother (Pray to God) |
| 23. Set wu bo khak wu khak wu baa bang ngu, aya tir zhaa mi (Fyen Nom mā) | Should you be abandoned by a husband, oh, my sister (Trust in God) |
| 24. Fyen Nom mā noo, Nom mā kā baa rus noo, ya aya ti zhaa mi | Oh, pray to God. He is never tired, oh, my sister |
| 25. Ya Fyen Nom mā noo, Nom mā kā baa gom syeer rā, ya aya we zhaa mi | Please pray to the Lord. God regards no gossip, oh, my brother. |
| 26. O gbyem Nom mā noo, kā baa gyet ri noo, ya aya we zhaa mi | God's time is at no time too late, oh, my brother |
| 27. Mi twang gbyem Nom mā noo, kā baa gyet ri noo, hya, ya aya we zhaa mi | I say God's time is never too late, oh, my sister. |
| 28. Nga bo twang nga ri ma ngu baa nā yi ri fuur nga aya tir zhaa mi | Whenever God gives you a gift, no one can stop him, oh, my sister. |
| 29. Nga bo twang nga ri ma ghu baa nā yi ri fuur nga aya we zhaa mi | When God chooses to bless you, no one can stop him, oh, my brother |
| 30. Mi twang fyen Nom mā noo, Nom mā kā baa rus ngā noo, ya aya tir zhaa mi | I say request from God. God is never tired, oh, my sister, |
| 31. Ya fyen Nom mā noo, Nom mā kā baa gom syeer rā aya we zhaa mi. | Oh! Trust God. He listens not to gossip, oh, my brother. |

SONG 4.

“Fisshaa⁴¹” (Wipe Away Your Tears”)

Maida, Mike Aribi.

Tsas JokA young man’s voice: O da, o da, da!**First female voice:** A nda, a nda, a nda kii,
ngu kpyeny nda nga khwet wu?

A young man’s voice: [Indistinct ...]

Second female voice:We aledi mi yang dzidzi nga ra gbos gha kyaar
ra. Aledi kpyeny nga nda nga ra gbos gha fer
yi? We aledi kpyeny nga nda gya baa, Hye?
Ka Nom ma maa ngu ka baa maa mi, hye?First female voice: Mi tuk wu gyaa mar nga
baa?Second female voice: Ai giye Nom ma twang
ki yang.**Hyas Gom**Fis shaa
Mo tir da fis shaa di shu nyi
Na bo ghyeer ra, noo,
Na bo ghyeer ra, noo1. Mo wee ra, fis shaa, mo wee ra fis shaa di
shu nyi. Ka thnar tsyèè nyi gaar Nom ma, ka
thnar tsyèè nyi gaar Nom ma2. Fis shaa, mo tir da fis shaa di shu nyi, na bo
ghyeerra noo. Na bo ghyeerra noo3. Mo wee ra fis shaa, mo wee ra fis shaa di
shu nyi. Ka thnar tsyèè nyi gaar Nom ma, ka
thnar tsyèè nyi ga Nom ma. Na bo ghyeerra noo,
na bo ghyeerra noo4. Fis shaa, mo tir da fis shaa di shu nyi
Mo we ra fis shaa, mo we ra fis shaa di shu**Prologue**

Mother! Mummy! Mom!

What is it? What wrong are you accused of?
What did the boy do wrong?

A young man’s voice: [Indistinct ...]

Why would he beat my piglet, when has it
come to this? What did the piggy do to the boy
that could attract such mindless wickedness?
Is it as I do not have children of my own?

It’s no fault of mine that you have no children?

Well, my childlessness is predetermined by
fate**Chorus**Wipe away your tears
My sister, wipe away your tears
Please, do not weep again
I beg you, stop feeling dejectedMy brothers do not mourn or be dismayed.
But lean on God and take solace in the
AlmightyClean off your tears, My sisters, do not be
miserable. I beg you, do not cry againMy brothers, do not be dispirited. Do not cry
again.
But be comforted in the power of the creator.
Let not your hearts be troubled.Stop weeping, my sisters, do not be hopeless.
My brothers, do not be distraught

⁴¹ The popularity of the song has earned the singer the stage name FISSHAA, the title of the album. The song is arguably the watershed in establishing the genre of music famously regarded as Ham Music (Ham song in this dissertation)

nyi. Ka thnar tsyèè nyi gaar Nom ma, ka thnar tsyèè nyi gaar Nom ma (Repeat)

5. Mo ndwak wu be ku zhaam ngu, a ngu ba kpo wè. Mo ndwak wu be ku zhaam ngu, ngu ba kpo tir shazhi. Fu har khak wu be ku nwos wu, ka ki kpee mo ngu a ngu ba kpo wè. Khak wu ku ka khwot wu, ka ke kpee ngu a ngu ba kpo wè shakhak gha.

Na bo gheera noo, mo tir da, mi fyen nyi na bo gheera noo. Na bo gheera noo, o tir da, mi fyen ngu na bo gheera noo. Nga bo twang nga ri maa ngu, baa na yi ki ri gum nga. Nyi bo nyi nga bo maa nyi, mi fyen nyi, syen nga, nga ri maa nyi. Fu zhaam nyi di ree, mo tir da, rici khaa ku ri dut bo.

6. Set wu yè ho dwa, tir Zhaa mi, baa kpo na yi ka yi ri maa ngu. Set wu yè ho dwa, wezhaa mi, ba kpo na yi ka yi ri maa ngu. Set wu yè ho dwa, ba kpo kike. Set wu yè ho dwa, baa kpo dawo. Set wu yè ho dwa, baa kpo na yi ka yi ri maa ngu. Set wu yè ho dwa, baa kpo wè zhaa. Set wu yè ho dwa, baa kpo ti zhaa. Mo ndwak wu be ku kpee mo ngu, we zhaa mi, a ngu dwoor wè Nom ma. Mo wee nyi be ku kpee mo ngu, ti zhaa mi, a ngu dwoor we Nom ma. Na bo gheera noo, mi fyennyi, mi fyen nyi na bo gheera noo. Na bo gheera noo, mi fyen nyi, mi fyen nyi na bo gheera noo.

7. Nga bo twang nga ri maa ngu, baa na yi ka yi ri gum nga, Nga bo twang nga ri maa ngu, baa na yi ka yi ri cwam nga. Nyi bo nyi nga bo maa nyi, mi fyen nyi, dzeb gha nga ri maa nyi. Fu zhaam nyi di ree, mo tir da, rici khaa ki ri dut bo. Mi twang, fu zhaam nyi di ree, mo we ra, rici khaa ku ri dut bo.

Kyuuth

O ya, o yaa, baba mi, mo wee ra noo, ya mo wee ra noo, mi fyennyi na bo gheero noo.

and pessimistic. Be consoled the future holds positive prospects

Whenever your friends taunt you for being childless, when associates deride you for not having female children, if your husband's family rejects you for lack of a male child, do not let this plague you. I beg you do not be worried. At God's time, all will be well.

Do not be dispirited, do not weep again. At the pleasure of the Almighty, no one deters Him. If you are childless, request help from God, he forsakes not. Those who scorn you today shall be put to shame tomorrow.

In your life in this world, my sister, you are without a loved one. In your case, my brother, you are perhaps orphaned without support. Hence you feel trapped in loneliness. All by yourself without a brother or sister when associates desert you. Sorrow no more. I entreat you, stop the weeping. Though you feel unaided in this predicament, it is not over yet. Even if you are forsaken by loved ones, God never abandons. Therefore, do not be dismayed, all will be well someday!

Whatever God wills to give an individual, no one hinders Him. When He exalts, there is no one to stop Him. If the Almighty delays granting your desire, I ask you, be patient, it will come. Those jeering at you today shall be the one to be humbled.

Epilogue

Oh mother, oh father, oh brothers, oh brothers, please do not be distressed.

SONG 5.

“Oyaa Dawo Mi” (“Oh, my mother”)

Maida, Aribi Mike (Fisshaa)

Ooo ya....a Dawo mi, mi kpek wu da. Bo giye ki yi ngu kpeny mi ho dwaa, mi ba ri zhir yi.	Oh, mother, I am grateful to you For the sacrifice, you made for my sake
Ooo ya....a Ooo ya....a mi kpek wu noo Mi kpek wu noo Ooo ya....a dawo mi noo, mi kpek wu noo	Oh, I mother, I'm indebted to you Thank you so much, mother Oh yeah, my mommy, I am appreciative
1. Mi kpek wu noo da bo giye ngu kpeny mi, mi ba ri zhir yi. Mi kpek wu, noo	I express thanks to you for the hardship you endured for my sake. I am grateful
2. Mi kpek wu noo da bo giye ngu kpeny mi mi ba zhir yi. Mi kpeky wu noo	I will not forget your doggedness for me I am so thankful
Ooo ya....a Ooo ya....a mi kpek wu noo Mi kpek wu noo	Oh, mummy, oh, my loving mother
3. Mi ba ri zhir yi da...a giye ngu kpeny mi Dawo ... Ngu kheky nyeny mi da fe ca mbwankob boDawo.... Fe ca mbwankob bo da...a kata mo mar bi Dawo...	I will not fail to recall your labour on my account, Oh mummy You carried me in the womb for nine months and then I was born After agonising pains for nine months before I was born
4. Rwong nga bo dut bi da...a, ngu khweky bi gwab bo, Dawo...	Whenever I was sick, you sought for medicine. Oh mother
5. Rwong nga bo dut bi da...a, ngu haam mi shaa ngu. Dawo....	Every time I took ill, you grabbed me in your arms. Oh mummy
6. Biny nya bo rwong mi da...a, na gan di nam ngu. Dawo....	When I needed comfort, you were there for me. Oh mother
7. Biny nya bo dut bi da...a, na zhaa di nam ngu. Dawo....	You washed my clothes, however, dirty Yes, mummy
8. Ceb bo bo rwong mi da...a, na zhaa di nam ngu. Dawo...	Though I messed my body up you never abandoned me. Yes, mother
9. Mo cwam mi gaar kyaam mo da...a, ngu ri peb faa ka feny ma. Dawo...	You toiled to pay my fees at school Oh, my resilient mother
10. Mo cwam mi gaar kyaam ma da..a ngu ces citta ka feny ma... Dawo...	When there was no money for fees, you ploughed the farm to pay it off Oh mummy
11. Ka ba ri zhir yi da...a kyaam ye ngu taam mi. Dawo....	I now recall the lessons you taught me Oh, mother

- | | |
|---|---|
| 12. Kyaam <u>y</u> e ngu taam mi da...a, kii kyuk mi hen mi nii. Dawo.... | Hence my success today stems from what you imparted to me. Oh mummy |
| 13. Kyaam <u>y</u> e ngu taam mi da...a, kii kyuk mi hen mi ni. Dawo.... | It was the manner you trained me that shaped my current attainment. Oh mother |
| 14. Mo cwam mi gaar kyaamma da...a, ngu ri peb faa ka feny ma. Dawo... | If not for your guidance I might have lost direction. Oh mummy |
| 15. Mo cwam mi gaar kyaamma da...a, ngu ces citta ka feny mo...Dawo... | Because you laboured to send me to school Oh, mother |
| 16. Mi kpek wu noo da bo kyaam <u>y</u> e ngu taam mi | I am so grateful to you for my upbringing Oh mother |
| 17. Kyaam <u>y</u> e ngu taam mi kii kyuk mi hyen mi giyang mi hen mi di ree. | The kind of fostering you gave me is the secret of my achievement, Oh mother |

SONG 6.

“Shura Ra Hyeeny-nyi Noo” (“Now, we are Emancipated”)

Maida, Aribi Mike (Fisshaa)**Tsas Gom****Prologue**Shu ra hyeen-nyi noo shu ra hyeen-nyi noo
hye kpek JesuWe are an emancipated society,
Praise be to JesusShu ra hyeen-nyi noo shu ra hyeen-nyi noo
hye kpek Jesu, we Nom maWe are liberated hence from domination.
Praise be to the Son of God1. Mi bo tathi..., gbyem me mo kike ra ku
khwa sadzii...Whenever I recall the suffering of our
forebearsMi twang mi bo tathi...gbyem me mo
kikera ku khwa sadzii....I say, each time I reminisce on the misery our
parents, I feel fidgety2. Gbyem ba...a, gya dzuk gha ba su ngu.
Fo gbyem ba...a, gya dzuk gha ba su ngu.At that time, there were no carriages, no
automobiles, at all.3. Ji mo di Kaduna, na ri ji gyak bo
Ji mo di Kaduna, na gheny gyak bo
Ji mo Zariya..., na ji gyak bo
Ji mo di Abuja.... na ji gyak boTravelling to Kaduna, they went by foot.
To Kaduna, trudging was the means
To far as Zaria, they march for days
Going to Abuja, they go by foot4. Fo gbyem ba...a, gywoor ra ba su ngu.
Fo gbyem ba...a, gywoor ra ba su ngu.
Mo zhwam mo kike ra, mo zhwam mo ri
gbyem ba...a. Khiis gyaa khyi mo, ji mo
Zariya.At the time, the Christianity had not come
Then, British colonisation had not begun
So our people were oppressed and forced to
carry heavy loads to the city of Zaria

5. Mo dut we ra...fyees bo ka tset bo
 Mo dut we ra...nin mo ka hywong mo.
 Mo dut we ra... fyees mo ka tset bo
 Mo dut we ra...., nin mo ka hywong mo
6. O, yere ... shu ra hyeen-nyi noo...
 Yere, mi twang, shu ra hyeen-nyi noo
 Shu ra hyeen-nyi noo...
 Dzaam hye kpek Jesu.
7. Shu ra hyeen-nyi noo, dzaam hye kpek we
 Nom ma , ya we Nom ma ...
8. Shu ra hyeen-nyi noo, shu ra hyeen-nyi
 noo Hye kpek Jesu.
 Shu ra hyeen-nyi no... shu ra hyeen-nyi noo,
 Hye kpek Jesu, we Nom ma.
9. Mi bo tathi... gbyem me mo kike ra ku
 khwa sadzhi...
 Mi twang mi bo tathi... gbyem me mo kike
 ra ku khwa sadzhi....
 Gbyem ba...a, gyazuk gha ba su ngu.
 Fo gbyem ba, gyazuk gha ba su ngu.
10. Ji mo di Kaduna, na ri ji gyak bo
 Ji mo di Kaduna, na gheny gyak bo
 Ji mo Zariya...., na ji gyak bo
 Ji mo di Abuja.... Na ji gyak bo
11. Fo gbyem ba...a, gywoor ra ba su ngu.
 Fo gbyem ba...a, gywoor ra ba su ngu. Mo
 zhwam mo kikera, mo zhwam mo ri gbyem
 ba...a
 Khiis gyaz khyi mo, ji mo Zariya.
12. Mo dut we ra...., fyees mo ka tset bo
 Mo dut we ra...., nin mo ka hywong mo
 Mo dut we ra...., fyees mo ka tset bo
 Mo dut we ra...., nin mo ka hywong mo
- Our sons were seized and killed brutally
 Our loved ones snatched and buried alive.
 Sturdy youths were slain in numbers
 Our dear ones were hunted like animals
- But today, we are emancipated
 I say, nowadays, we are enlightened
 Change has come to Ham land, thanks to the
 Christian mission
- As we are now at liberty, let's celebrate, be
 joyful, and give praise to the Son of God.
- Since we are enlightened, we stand liberated.
 To be emancipated from subjugation calls for
 joy. As we are free, let's be jubilant and
 rejoice our freedom.
- The thoughts of the era our parents were in
 bondage brings me close to tears
 The adversity our forebears faced elicits
 painful memory
 At the time, they had no modern means of
 transport
- Then, travelling was by foot for distances
 To Kaduna, they walked miles with loads. To
 get to Zaria, they had to march. Towards
 Abuja, they trudged the stretch
- Indeed, they were under tyranny
 Yes, serfdom under the Hausa emirate
 Our forebears were tormented for no just
 cause
 They carried heavy loads on their heads
- Our youth captured made to work for free
 Our kins, seized and murdered pitilessly
 Our brothers were taken to strange ends.
 Our folks were grabbed and buried alive.

SONG 7.

“Ooo Ya...a Ke Ra Faayi” (“Oh, Father in Heaven”)

Maida, Aribi Mike (Fisshaa)

Ooo yaa Ke ra faayi, tuk bwak wu dwoo ra Ooo yaa Ke ra faayi, tuk bwak wu dwoo ra	Our father in heaven, come to our rescue Yes, Almighty, arise to the aid the Ham
1. Yaa Ke ra faayi tuk bwak wu dwoo ra Yaa Ke ra faayi tuk bwak wu dwoo ra	O, father, come and grant us respite Yes, the great one, come to our aid
2. Ooo yaa, anya Ke ra faayi tuk bwak wu dwoo ra. Ngu bo kpee ngu hye ra, hye ri ji gaar naan?	If you forsake us, whom shall we run to? So, we beseech you to come to our help
3. Yaa Ke ra faayi tuk bwak wu dwoo ra Yaa Ke ra faayi tuk bwak wu dwoo ra	O, come that we may be liberated We need aid as humanity is crumbling
4. Ooo ya.a Ke ra faayi tuk bwak wu dwoo ra. Ngu bo ti ngu hye ra, ya Ke, hye ti ji ra gaar naan?	If you forsake us, whom shall we run to? Do not leave us to wander like sheep without a shepherd.
5. Yaa Ke ra faayi tuk bwak wu dwoo ra Yaa Ke ra faayi tuk bwak wu dwoo ra	Oh the great one do not go away from us mortal men
6. Ooo yaa ke ra faayi tuk bwak wu dwoo ra Su ra ye, tuk bwak wu dwoo ra Ya...a Ke ra faayi tuk bwak wu dwoo ra	O, father, come to our assistance Oh, our protector, you are our defence So, we plead with you, come to our aid
7. Yaa Ke ra faayi tuk bwak wu dwoo ra Ooo ya...a faayi tuk bwak wu dwoo ra Ngu bo kpee ngu hye ra, ya Ke, hye ji ra gaar naan? Yaa Ke ra faayi tuk bwak wu dwoo ra	In this troubled world, we are distraught O, yes, we beg, come to our rescue, Oh, God Almighty, supply us our daily bread Please father, come battle on our behalf
8. Yaa Ke ra faayi tuk bwak wu dwoo ra Ooo ya...a, a nya Ke ra faayi tuk bwak wu dwoo ra. Fu gywoor ra bong gyaa gywang noo. Ya...a ke ra faayi tuk bwak wu dwoo ra	If you cast us away, we shall be orphaned The followers of Christ are guilty of many wrongs. We are your people and depend on you. Yes, the great one, please, defend us
9. Yaa ke ra faayi tuk bwak wu dwoo ra Ooo ya...a, anya Ke ra faayi tuk bwak wu dwoo ra Shazhi gbyab khyi (<i>Zumunta Mata</i>) ku bong gyaa gywang, noo	So, Oh, God, we need change Yes, intervene in our circumstance Oh God of heaven, I beseech you, come to our support. Women fellowship ‘causing great disaffection
10. Yaa ke ra faayi tuk bwak wu dwoo ra Ya...a ke ra faayi tuk bwak wu dwoo ra	Oh, yes, come to our rescue, God almighty, we desire a change
11. Ooo ya...a, anya Ke ra faayi tuk bwak wu dwoo ra Fu gywoor ra da ku bong gyaa gywang noo	Oh God, come help Ham people in this day and age. The attitude of some Christians is cause for

Yaa ke ra faayi tuk bwak wu dwoo ra Yaa ke ra faayi tuk bwak wu dwoo ra	concern. As such, come to our rescue
12. Ooo ya...a, a nya Ke ra faayi tuk bwak wu dwoo ra Shazhi (<i>Zamani</i>) dwa re ku bong gyaa. gywang noo	Yes, God almighty, we need a change Please, God, the father, come and remedy our state of affairs. The women of today are a source of disquiet
13. Ya...a ke ra faayi tuk bwak wu dwoo ra Ya...a ke ra faayi tuk bwak wu dwoo ra	O, yea, please come save us, We need you for change in our society
14. Ooo ya...a, a nya Ke ra faayi tuk bwak wu dwoo ra. Ngu bo kpee ngu hye ra. Ke, hye ri ji ra gaar naan?	Oh, father, the strong one, attend to us If you leave us alone, we, on our own, are wretched
15. Ooo ya...a, a nya Ke ra faayi tuk bwak wu dwoo ra Su ra ye, tuk bwak wu dwoo ra noo	Oh God, come, assist the Ham community, O, father, come to our aid In this life of ours, we need your support.

SONG 8.

“O Ham da Riryat” (“Oh, Ham People”)

Maida, Aribi Mike (Fisshaa)

1. O Ham da riryat ra, we Nom ma ri maa nyi giye nyi ghyab ...	Oh, the people of Ham, God will make available all that we need
O Ham da riryat ra, ya Nom ma ri maa nyi nyi giye nyi ghyab ...	Oh, my Ham brethren, we shall prosper in whatever we do
O ya Ham da Ooo Ham da, riryat ra Ya Ham da, Nom ma ri maa nyi giye nyi ghyab ...	Oh the people of Ham Yes, the Ham community, We will reach the heights we all aim for
2. Nom ma ri maa nyi giye nyi ghyab fu Ham, we Nom ma ri maa nyi giye nyi ghyab	God will grant you whatever you desire. And we shall realise our goals
3. Nom ma ri maa nyi giye nyi ghyab fu Ham, we Nom ma ri maa nyi giye nyi ghyab	Do not wander about, my brother, Be diligent so as to prosper in what you do
4. Na bo hen ngu na zang nga, we zhaa, di ho men ngu, ka Nom ma ri maa ngu giye ngu ghab	Avoid being purposeless in your life, my sister. We will accomplish our goals in this world
5. Na bo hen ngu na zang nga, ti zhaa, di ho men ngu, ka Nom ma ri maa ngu giye ngu ghab	Remain determined so as to be able to reach your best. We shall realise our goals
6. Na bo hen ngu na tsas nyi ho khebo noo, ka Nom ma ri maa ngu giye ngu ghab	Do not incite anyone against the other, but seek the good of your neighbour always

- | | |
|---|--|
| <p>7. Na bo hen ngu <u>n</u>a syeb gya mo <u>n</u>agha,
we zhaa mi, <u>k</u>a Nom <u>m</u>a ri maa ngu giye
ngu ghab</p> | <p>Do not steal from the people you live with.
Brother, theft disrupts unity in society</p> |
| <p>8. Na bo hen ngu <u>n</u>a ghyab sh<u>z</u>hi mo
<u>n</u>agha, yaa, <u>k</u>a Nom <u>m</u>a ri maa ngu giye ngu
ghab</p> | <p>Never go after the wife of your neighbour,
Double-dealing betrays trust</p> |
| <p>9. Na bo hen ngu <u>n</u>a ghyab sh<u>h</u>hak mo
ndwak wu noo, yaa, <u>k</u>a Nom <u>m</u>a ri maa ngu
giye ngu ghab</p> | <p>Stay away from unfaithfulness, my sister,
But seek the good of your friend</p> |
| <p>10. Hye hen nda fu sim mo ndwak ra riryat
ra, noo, <u>k</u>a Nom <u>m</u>a ri maa ra giye hye ghab</p> | <p>Let us endeavour to promote harmony in the
community. The benefits are enormous</p> |
| <p>O ya, Ham da
Ooo Ham da, riryat ra, O ya Ham da,
Nom <u>m</u>a ri maa nyi giye nyi ghyab ...</p> | <p>Oh the people of Ham
Yes, Ham community,
We'll reach the summits we aim for</p> |
| <p>11. Ngu bo shu <u>n</u>a syeb, mi fyen ngu, ngu
hwabyi noo, <u>k</u>a Nom <u>m</u>a ri maa ngu gyaa ye
ngu ghab</p> | <p>Do not become a thief in a quest for quick
riches. Such outlook leads to destruction</p> |
| <p>12. Ngu bo shu <u>n</u>a tsas nyi, mi fyen ngu,
ngu hwabyi noo, <u>k</u>a Nom <u>m</u>a ri maa ngu
giye ngu ghab</p> | <p>At no time should you be famed for
fomenting in the society but seek the good
of all</p> |
| <p>13. Ngu bo shu <u>n</u>a dzun gaar, mi fyen ngu,
ngu hwabyi noo, <u>k</u>a Nom <u>m</u>a maa ngu giye
ngu ghab</p> | <p>This negates collectiveness. Do not spread
gossip about people and society shall enjoy
peace</p> |
| <p>14. Ngu bo shu <u>n</u>a hyat gaar, mi fyen ngu,
ngu hwabyi noo, <u>k</u>a Nom <u>m</u>a maa ngu giye
ngu ghab</p> | <p>Gossip destroys a peaceable community.
Run away from malice. Such will not
benefit the Ham</p> |
| <p>15. Ngu bo shu <u>n</u>a ghyab sh<u>h</u>hak, mi fyen
ngu, ngu hwabyi tir zhaa mi, <u>k</u>a Nom <u>m</u>a
maa ngu gyaa ye ngu ghab</p> | <p>Flee from infidelity, I plead with you,
my sister
And God will grant your heart desire</p> |
| <p>16. Ngu bo shu <u>n</u>a ghyab sh<u>z</u>hi, mi fyen
ngu, ngu hwabyi <u>w</u>e zhaa mi, <u>k</u>a Nom <u>m</u>a
maa ngu gyaa ye ngu ghab</p> | <p>If any goes after other people's wives,
my brothers, such is a way of planting seeds
of conflict.</p> |
| <p>17. Ham da di Kaduna</p> | <p>Ham people in Kaduna</p> |
| <p>Hyas Gom:</p> | <p>Chorus</p> |
| <p>18. Ooo Ham da</p> | <p>Oh the people of Ham</p> |
| <p>19. Ya Ham da</p> | <p>Yes, Ham community,</p> |

20. Nom mā ri maa nyi gi ye nyi ghyab	We will achieve the heights we aim
21. Ham da di Lagos	All Ham in Lagos
22. Ham da di Abuja	The Ham in Abuja
23. Ham da di kheb shagwang ngo	The Ham in other cities
24. Ham da di haar	The home based Ham

SONG 9.“O Baba Mi” (“Oh, Father”)⁴²**Maida, Aribi Mike (Fisshaa)*****Tsas Gom***

Woo baba, mi twang ngu yi na

Hyas GomWoo baba noo mi twang ngu ngu yi di na
baba ...ka bo ni giyang mi jir mi di ree1. Gbyem me ngu shu ho dwa, ngu taam mi
kyaam ye kiye mi ba ri zhir yi
Ooo baba mi noo2. Mi twang gbyem ye ngu shu ka hyong ngu
ngu taam mi kyaam ye kiye mi ba ri zhir yi
Ooo baba mi noo3. Shat ra bo hyeny ya, ngu ri shir mi ka
twang mi ji mi dwaayi
Ooo baba mi noo4. Mi twang shat ra bo hyeny ya, ngu ri shir
mi noo ka twang mi ji mi dwaayi
Ooo baba mi noo5. Mi bo kpee mi yaam ma ya ngu taab bi
hwyas tha ka tuk bi yaam tset ra
Ooo baba mi noo6. Rituk gha bo shir yi ya ngu ri cwam mi
zang nga yaa ka taam mi saar tseny nya
Ooo baba mi noo***Prologue***

Oh, my father, I wish you were still alive

ChorusOh, my father, I crave that you were here to
see what I have becomeWhen you were in this troubled world,
you taught me great lessons, I'll not forget.
Oh, oh, fatherI said, when you were alive, you trained me in
such a way I won't forget all my days
Oh, oh daddyEarly in the mornings you would wake me
from sleep to go with you to the farm
Oh, oh fatherIndeed, you called my attention
to the importance of hard work
Oh, oh daddyWhen I lazy about on the farm, you will
discipline and admonish me to be dedicated.
Oh, oh honoured fatherAt nightfall, you would remind me to focus
on studying when my mates roam about.

Oh, oh, my adored daddy

⁴² This is song is a panegyric eulogic poem in memory of the singer's father.

7. Rituk bo shir yi yaa ngu ri cwam mi zang
nga yaa ka taam mi kyu gom ma
Ooo baba mi noo
- At dusk, you would insist I study instead of playing about
Oh, oh, my revered daddy
8. Ngu bo shi khweky ya mi shubi ngu khwot
bi ka cwam mi ghyi gyaghyi 2x
Ooo baba mi noo
- Anytime I stole money from your desk, you would punish me sternly to deter me
Oh, oh, my cherished father
9. Mi twang gbyem baa ngu yang bi ngu ka
mi ka ba ceky (a she) ngu tuk bi kaas
shashyeer ra 2x
Ooo baba mi noo
- I even assumed you were being cruel to me, but now I understand your perception
Oh, oh honoured father
10. Kyaam me ngu taam mi baba, ki kyuk mi
hyen giyang mi jir mi di ree
Ooo baba mi noo
- Then, I knew not it was training for the future.
But these lessons moulded me
Oh, how I now appreciate your foresight
- Hyas Gom**
Baba woo, wooo baba noo,
Mi twang ngu yi na baba ...
ka bo ni giyang mi jir mi di ree
Hey ya hey ye ye hey ye ye
Ooo baba ye
- Chorus**
Oh my father, I wish you were here
Oh father, I bid that you were alive
To see what I've turned out to be
He ya he ya ye ye he ye ye
Oh, oh, my adored father
11. Gbyem ye ngu shu ka hyong ngu ngu tuk
bi kpyan yang mi ba ri zhir yi
Ooo baba mi noo
- When you were yet with us, you spoke words of wisdom I still recall to this day
Oh, oh, beloved daddy
12. Mi twang gbyem yang ngu shu ho dwa
ngu tuk bi kpyan yang mi ba ri zhir yi.
Ooo baba mi noo
- Yes, when you were in this world, you utter words I will not forget them at all
Oh, oh, honoured father
13. Ngu hyes dawo mi shi mi gaar dawo mi.
Ooo baba mi noo
- Father told the mother to insist I attend school. Oh, oh, revered daddy
14. Ngu twang di dawo mi a dawo mi tuk bi ri
gaar kyaamma
Ooo baba mi noo
- The conviction was with education,
I could be successful someday.
Oh, oh, my cherished father
15. A nga tuk bi gaar kyaamma, bo Nom waar
mi hyen mi 'big boy'
Ooo baba mi noo
- And at that time, a child and ignorant,
I didn't realise the vision you had for me
Oh, oh, revered daddy
16. Mi twang ri gbyem baa kpyosu mi naa
hyeny, a she (ka ba ceky) jok wu shu nanaan
nga
- Indeed, I was unfamiliar with the ways of the world but you were indeed spot-on after all

17. Mi twang ri gbyem baa kpyosu mi naa
hyeny a she (ka ba ceky) jok wu shu naanang
nga. Ooo baba mi noo
18. Gbyem ye ngu hwab yi dwa, dawo mi
dwoor yak yang ngu twa nga
- Ooo baba mi noo
19. Mo ndwak gha bo ki ghi nyamma, dawo
mi nga fet khweky ri khi mi
- Dawo mi noo
20. Mo ndwak gha ku shis kpyit ra ka gaan.
Dawo mi nga fet khweky ri khi mi
Dawo mi noo
21. Mo ndwak gha ku shis kpyit ra ka gaan.
Dawo mi na fet khweky gha ri khi mi.
- Dawo mi noo
22. Mo jir nga hen nyi gya zaam nga, mo jir
nga hyen na gya zaamma
Dawo mi noo
23. Dawo mi noo, ya mi twang mi
ba ri zhir yi.
Dawo mo noo
24. Dawo mi noo, yaa mi ba ri zhir yi
da ka giye ngu kpeny mi
Kii kyuk mi twang mi ba ri zhir yi
Giye ngu kpeny mi da. Ki kyuk mi ba ri zhiryi
Dawo mi noo, baba mi yee um
- Hyas Gom**
Woo baba no mi twang ngu ngu yi ri na baba
(Ye ya ye) ka bo ni giyang mi jir mi di ree.
Hey ya hey, ye ye hey ye ye ooo baba. Ye, I
ye baba mi
25. Woo baba no mi twang ngu ngu yi ri na
baba ka bo ni giyang mi jir mi di rye, Hey ya
hey ye ye hey ye ye ooo baba ye
- But now that I am matured, I recognise your
insight. Your idea is today appreciated.
Oh, oh, beloved father
- After you departed the world,
mother followed your aspiration for me
- Oh, oh, my daddy
- While her friends spent their income at will,
her's was expended for school fees
- Oh, oh, my mother
- When mother's friends bought costly
costumes, her earnings was used up for my
education, Oh, oh, my caring mummy
- Even when she had only a few clothes,
She couldn't be bothered for my sake
- Oh, oh, sacrificial mother
- She was mocked and laughed at because of
me. Yes, though mum was demeaned, she
keep on steadfast
- For these, I shall not fail to think of how your
selflessness paid off. Oh, mother, I am
appreciative
- I shan't forget the hardship you endured
for my sake
Save for this vision, I wouldn't tell what I
would've become, as such I am appreciative
all my life. My mother, my father!
- Chorus**
Yes, father, I wish you were still alive to see
what your child has turned out to be.
Oh, oh, father. He ya he ye ye he ye ye ooo
daddy, yee
- Father, were it possible for you to be here,
you would be proud of what I have become.
Oh, father. Hey ya hey ye hey ye ooo baba ye

SONG 10. “O Di Re” (“A Day of Reckoning”)
Gauji, Yahaya (O di re)

- | | |
|---|---|
| 1. O di re, waar gan waar ra o yee, o di re
O di re, o yee yee | Oh, oh today; some men are courageous than others, Yes, today, oh, oh. |
| 2. O di re ran hyeen-nyi noo, owo, o di re
O di re, o yee yee | Oh, oh today is the day of reckoning, Yes, today, oh, oh. |
| 3. O di re Nom dut gbab we khakyi,
O di re O di re, o yee yee | Oh, oh today our stubborn youth is in trouble (His cup is full). Yes today, oh, oh. |
| 4. O di re Kpyosu hyeen-nyi noo, o woo.
O di re, o yee yee | Oh, oh, today, there is no place to hide.
O Yes today, oh, oh. |
| 5. O di re naan ku ri dwoo ra noo, o di re
O di re, o yee yee | Oh, oh, today, who our support?
Yes, today, oh, oh. |
| 6. O dire hyera ghang sheny da noo, o di re
O di re, o yee yee | Oh, oh today; let's be on watch!
Oh Yes, Yes today. |
| 7. O kike, nguu shu tset da noo, o di re
O di re, o yee yee | Oh, father, you are our stronghold.
Yes, today, oh, oh. |
| 8. Gbyab khyi ra ki su tset da noo, o di re O di
re, o yee yee | Our ability hinges on our unity.
Yes today, oh, oh. |
| 9. O di re tar bi rikrik noo owo, o di re,
O di re, o yee yee | Yes, today; come salute me with a yodel.
Yes today, oh, oh. |

SONG 11.**“Gbyem Ra Dzyee” (“It was High Time”)****Gauji, Yahaya (O di re)**

1. Gbyem ra dzyee o wee Hamma
Gbyem ra dzyee shatir Ham da
Ka hye gbab khyi ra

It was high time, sons of Ham
Now, it's the time daughters of Ham
That we were united

Ya mo wee ra nooh
Ya mo tirda nooh

Oh, my brothers
Dear sisters

2. Nom ba maa ngu tset ra we ra, ngu dwoo
we nyi ka yi ba kpo tset ra

When you prosper, brother, kindly support
poor and needy relatives

3. Nom ba maa ngu tset ra tir da, ngu dwoo tir
nyi ka yi ba kpo tset ra

If you are well-to-do, my sister, be reminded
to help an indigent sister

4. Nom ba maa ngu gya bwak gha we ra, ngu
dwoo na yi ku rwong bekyya. Ka hye wok
ghyi shenynya

Once your wealth increases, brother, aid those
who have not. By so doing, shall we all make
progress

Hyas Gom

Gbyem ra dzyee o wee Ham ma
Gbyem ra dzyee shatir Ham da
Ka hye gbab khyi ra

Chorus

Now, it's the time, oh sons of Ham
This is the moment, daughters of Ham, for us
to be unified

5. Nom ba maa ra tset ra
Mi fyen nyi, hye dwoo mo mkpon wee

When you prosper
I entreat you, assist the orphans

6. Nom ba maa ra tset ra
Mi fyen nyi hye dwoo shagwoor ra

Once are you rich, I implore you, do not
forsake the widows

7. Hye ba dwoo khyi ra, wee Ham
Ghyi sheny nya ri shu Khyeb da

If we nurture communal love, the Ham, there
shall be growth in our community

8. Hye ba dwoo khyi ra shatir Ham ma
Ghyi sheny ri su khyeb da

When we care for one another, our sisters, we
shall rejoice abundantly

9. Hye ri wok ghyi shenynya
Ya mo wee ra nooh
Ya mo tir da nooh

Our people will progress
Oh, my brothers
Oh, my sisters

Kyuuth

Gbyem ra dzyee, o wee Hamma
Gbyem ra dzyee, shatir Ham da
Ka hye gbab khyi ra.

Epilogue

Now, it's the time, sons of Ham
This is the moment, daughters of Ham,
that we are more cohesive

SONG 12

“Kihuhu” (“Shout of Distress!”)

Gauji, Yahaya*Tsas Gom*

Kihuhuu, naan ri dwo mi noo, gan nga ngu we
Nom mā
Kihuhuu naan ri dwo mi noo, gan nga ngu we
Nom da

1. Wee Ham da tus gommā
Yang nga ku ywo ho khyeb da

2. Naan ri rim mo yang ba gan nga ngu we
Nom mā

3. O gyaa tsat rā, wo gyaa tsat rā
Mi kā dzaar mi faa, kā ni we Nom mā di fo
nggot rā

4. Naan ri dwo mi noo, gan ngo ngu we
Nom mā.
We Nom mā ngu ri dwo mi

5. We Ham mā tus gommā kā twa nii:
Kike mi nga taam mi men nā, nga taam mi men
nā, mi hen mi we gywoor rā di ree

6. Mi tus gom mā ka twa nii, maa mi
kyuk ghā di ho dwaa, Jesu, kā mi gbeb har mi
kā siset bi

Prologue

Oh, my people, who will arise to defend us, if
not Christ, the son of God? Oh, oh, who is our
help in times of need other than the Son of the
most High?

Some Ham sons sang songs calling attention
to the fire burning in our land

And who then would put out the flames other
than the creator?

But for lack of feathers,
I'd have flown away to the skies for safety
before the Son of God

Who is our support if not the Son of the Most
High? Oh, Christ, Son of God, you are my help

Another Ham singer hummed a song saying:
“It was my father who taught me how to live
with determination” before I turn to a Christian

And then I echo this song saying; “Grant me
more days in this world so that I put my home
in order”.

Gauji, Y. (n.d.) *Kihuhuu*. Dir. Chucks Jock. Professor King DVD/CD, Kaduna-Nigeria.

SONG 13.

“Hye Shi Men Da” (“Let’s Be Guarded”)

Gauji, Yahaya (O di re)*Tsas Gom*

Hye shi men da, Ham da
Nom mā nga ri rith da set ye hye shet ho dwaa
Hye shi men da Ham da
Nom mā nga ri rith da dzi ye hye ji ho dwaa
Hye shi myen da Ham da
Nom mā nga ri rith da kywom ye hye ji ho
dwaa

Prologue

Let's watch our actions, the Ham,
We'll account for our deeds in this world
Let's examine our activities, oh Ham. We'll
answer for our wrongs after this life
We need to be careful, oh Ham. We are going
to be accountable for behaviours in this world.

1. Ngu fyet we nyi khi kyang nga, ayaa we Ham. Ngu fyet nagha khi khwekyya ayaa we Ham da
You kill a brother for a piece of land. Slew a man in the pursuit of riches.
Be warned then as calamity awaits the wicked
2. Ngu cwam nagha mar ngo anya tir zha mi. Tuk gha yang ku bo bi nanaan ri shar giye ye nga kpeny di ho dwaa.
You are accused as the cause for the barrenness of your neighbour. A day shall come all will account for their deed
3. Na yi yi bo go zeny mgbaa, nga ri ni Nom ma. Na yi bo baa go zeny mgbaa, nga khwa sadzi
The one who hears the sound of the trumpet would be saved, but whoever does not, is doomed
4. Hye shi men da Ham da
Nom ma nga ri rith da seny hye sheny ho dwaa
Therefore, let's guard our conduct. Our maker will require account of choices we made in this world
5. Hye shi men da Ham da
Nom ma nga ri rith da dzi ye hye ji ho dwaa.
Hye shi men da, Ham da
We ought to be careful. We shall be called to answer on how we live with people in the community, be aware
6. Nom ma nga ri rith da kywom ye hye ji ho dwaa. Mar we nyeny ngu, cwam nga set haar ra
We shall be held liable for our deeds in this world. You are accused as the cause your child is rootless
7. Kike ngu mar wu, ngu baa ni nga ni gya ywaar ra. Dawo ngu mar wu, ngu nyeny nga, ngu baa ni nga ni gya ywaar ra
See how you despise your father for no just reason and deride your mother with inexcusable contempt
8. Tuk gha yang ku bo, bi nanaan ri shaar giye nga kpeny di ho dwaa
A day shall come, you will answer for these detestable acts
9. Na yi bo go zeny mgbaa
Nga ri ni Nom ma
Only those who hear the sound of the trumpet will be saved
10. Na yi bo baa go zeny mgbaa
Nga khwa sadzi. Hye shi men da, Ham da
Individuals who hear not the trumpet, are doomed. So be mindful
11. Nom ma nga ri rith da syeny ye hye shenyho dwaa. Hye shi men da, Ham da
12. Nom ma nga ri rith da dzi ye hye ji ho dwaa. Hye shi men da, Ham da
God will ask us about choices we made in this world. Oh, brethren, let's be heedful
We shall be held accountable for our conducts thus take note the way we live
13. Nom ma nga ri rith da kywom ye hye ji ho dwaa. O ya Ham da hye shi men da noo
O, ya Ham da, mi fyen nyi hye shi men da noo
God will demand an account of our earthly works. Oh, the Ham, we must be careful
Oh, people of Ham, I beg you, be guarded

SONG 14

“Baba/Dawo” (“My Father/Mother”)

Gauji, Yahaya (O di re)

1. Mi baa ri zhir ngu Baba mi Mi baa ri zhir ngu	I will not forget you, my father I will think of you all the days of my life
2. Mi baa ri zhir ngu Dawo mi Mi ba ri zhir ngu	I shall forget not you, mother, I am indebted to you.
3. Thnat ye, nyi thnar bi, mi baa ri zhiri nyi Dzàng ye nyi dzang mi	The way you cared for me, I shan't forget For the love, I am ever grateful
4. Mi baa ri zhir yi Cep bo rwong mi, dawo, naa zhaa o nam ngu	I am thankful, mother. While a baby, I messed up my body, but you would wash me and clean me
5. Ngu taam mi ryam mo baba, ka tuk mi gaar kyaamma	It was father who taught me how to farm and signed me up at school
6. Baba, mi baa ri zhir ngu Dawo mi, mi ba ri zhir ngu	Oh, father, I will not abandon you, mother, I shall not disregard you
7. Tir mi, ngu ku ji ngu gaar dzaaro di ree To, mi maa ngu kpyan ho kem kike ngu	My daughter, as you are to be married I pronounce my fatherly approval
8. Nom maa ngu giye ngu ghab di ho zhu dzaar ngu. Nom maa ngu giye ngu ghab ho zhu dzaar ngu	May God guard and elevate you in your marriage. This union shall bring you blessing
9. Mi wok khak gha baba mi, mi ji mi gaar dzaarra	Thank you, father, that I've found a husband, I'd go with him
10. Mi wok khak gha dawo mi Mi baa ri zhiri babba mi	I've found a soul mate, mother, I'll go. Although I go, I'll not forget you, father
11. Baba mi noo, mi baa ri zhir ngu Dawo mi nooh, mi bari zhir ngu	Oh, father, your memory is engraved in my heart. Oh, mother, I'd miss you a lot

Gauji, Y. (n.d.) *Baba/Dawo*, Dir. Chucks Jock. Professor King DVD/CD, Kaduna-Nigeria.

SONG 15.

“Ni Bwak Bi Ye” (“I Lift up my Hands”)

Gauji, Yahaya

- | | |
|--|--|
| 1. Ni bwak bi ye Ke,
mi ri dwoor ngu Ke | My hands are lifted to you, Lord,
In you, I put my confidence. |
| 2. Mo net wu bo kpee mo ngu, we ra,
na ba kha dzong menna | If kindred forsake you, brother, do not be
distressed |
| 3. We nyi bo jir ngu but ra,
na ba kha dzong menna | When a brother turns against you
Never be dismayed |
| 4. O da wo mi noo, o kike mi noo,
na ba kha dzong menna | Oh mother, oh father, do not be hopeless Be
not dispirited |
| 5. Mat wu kpee ngu,
kukwoo ngu kpee ngu, na ba kha dzong menna,
nat bwak wu di we Nom ma
Nga ri ma ngu gwyas menna,
khak wu bo kpee ngu tir da,
na ba kha dzong menna | If your father in law casts you off
If your mother in law rejects you
Do not give up. Lift up your hands in prayer
to God. He will give you peace of mind.
When your husband deserts you,
be not be sad |
| 6. Ya, o zhami nooh, o ya, tir da noo,
na ba kha dzong menna | Oh mother, oh, my sister.
never be disheartened |
| 7. Mo ndwak wu kpee mo ngu
na ba kha dzong menna | If friends forsake you,
do not be distraught |

SONG 16.

“O, Ya Nom” (“Oh, God”)

We Hammass Band***Tsas Gom***

O ya Nom, dwo wee Ham ma,
O ya Nom, dwo wee Ham ma, dwo wee
Ham m a, di ho dwa

1. Wee Ham ma di Lagos.

Hyas Gom: *Dwoo mo ya Nom*

2. Nabe shu di Ogun,
Dwoo mo ya Nom

3. Wee Ham ma di Ondo
Dwoo mo ya Nom

Prologue

Oh, God, help Ham people,
Oh God, help Ham people. Oh God, help the
Ham in this world

1. Ham people in Lagos.

Refrain: Help them, oh God

2. Those who are in Ogun
Help them, oh God

3. Every Ham in Ondo
Aid them, oh God

- | | |
|---|--|
| 4. Wee Ham ma di Ekiti,
<i>Dwoo mo ya Nom</i> | 4. All the Ham in Ekiti
Support them, oh God |
| 5. Na be shu di Edo
<i>Dwoo mo ya Nom</i> | 5. The Ham in Edo state
Help them oh God |
| 6. Ka be shu di Delta
<i>Dwoo mo ya Nom</i> | 6. Every Ham in Delta
Assist them oh God |
| 7. Na be shu Bayelsa
<i>Dwoo mo ya Nom</i> | 7. The Ham in Bayelsa
Help them oh God |
| 8. Ka be shu di Cross Rivers
<i>Dwoo mo ya Nom</i> | 8. Ham people in Cross Rivers
Aid them oh God |
| 9. Wee Ham ma Akwa Ibom
<i>Dwo mo ya Nom</i> | 9. The Ham in Akwa Ibom
Support them oh God |
| 10. Ka be shu Enugu
<i>Dwoo mo ya Nom</i> | 10. Every Ham in Enugu
Help them oh God |
| 11. Na be shu Anambra
<i>Dwoo mo ya Nom</i> | 11. The Ham in Anambra
Support them oh God |
| 12. Wee Ham ma di Imo
<i>Dwoo mo ya Nom</i> | 12. Every Ham in Imo
Aid them oh God |
| 13. Ham ma di Abia
<i>Dwo mo ya Nom</i> | 13. All the Ham in Abia
Protect them oh God |
| 14. Ka be shu Ebonyi
<i>Dwoo mo ya Nom</i> | 14. The Ham in Ebonyi
Help them oh God |
| 15. Na be shu Benue
<i>Dwoo mo ya Nom</i> | 15. Every Ham in Benue
Help them oh God |
| 16. Ka be shu di Kwara
<i>Dwoo mo ya Nom</i> | 16. The Ham in Kwara
Aid them oh God |
| 17. Wee Ham ma di Kogi
<i>Dwoo mo ya Nom</i> | 17. Ham people in Kogi
Support them oh God |
| 18. Na be shu di Niger
<i>Dwoo mo ya Nom</i> | 18. The Ham in Niger
Help them oh God |
| 19. Wee Ham ma di Nassarawa
<i>Dwoo mo ya Nom</i> | 19. Ham people in Nassarawa
Help them oh God |

- | | |
|---|--|
| 20. Nabe shu Plateau
<i>Dwoo mo ya Nom</i> | 20. The Ham in Plateau
Aid them oh God |
| 21. Kabe shu di Bauchi
<i>Dwoo mo ya Nom</i> | 21. Every Ham in Bauchi
Help them oh God |
| 22. Wee Ham ma di Gombe
<i>Dwoo mo ya Nom</i> | 22. The Ham in Gombe
Help them oh God |
| 23. Nabe shu Adamawa
<i>Dwo mo ya Nom</i> | 23. All Ham in Adamawa
Help them oh God |
| 24. Wee Ham ma di Taraba
<i>Dwoo mo ya Nom</i> | 24. Every Ham in Taraba
Help them oh God |
| 25. Nabe shu di Borno
<i>Dwoo mo ya Nom</i> | 25. The Ham in Borno
Help them oh God |
| 26. Kabe shu di Yobe
<i>Dwoo mo ya Nom</i> | 26. Ham people in Yobe
Aid them oh God |
| 27. Nabe shu di Jigawa
<i>Dwoo mo ya Nom</i> | 27. Every Ham in Jigawa
Help them oh God |
| 28. Kabe shu Sokoto
<i>Dwoo mo ya Nom</i> | 28. The Ham in Sokoto
Support them oh God |
| 29. Wee Ham ma di Zamfara
<i>Dwoo mo ya Nom</i> | 29. The Ham in Zamfara
Help them oh God |
| 30. Nabe shu di Kebbi
<i>Dwoo mo ya Nom</i> | 30. All the Ham in Kebbi
Help them oh God |
| 31. Wee Ham ma di Katsina
<i>Dwoo mo ya Nom</i> | 31. Every Ham in Katsina
Help them oh God |
| 32. Kabe shu di Kano
<i>Dwoo mo ya Nom</i> | 32. Ham people in Kano
Help them oh God |
| 33. Wee Hamda di Kaduna
<i>Dwoo mo ya Nom</i> | 33. The Ham in Kaduna
Help them oh God |
| 34. Kabe shu di Abuja
<i>Dwoo mo ya Nom</i> | 34. Ham people in Abuja
Help them oh God |
| 35. Wee Ham ma ribi Africa
<i>Dwoo mo ya Nom</i> | 35. The Ham all over Africa
Help them oh God |
| 36. Kabe shu Ngat titaan
<i>Dwoo mo ya Nom</i> | 36. The Ham abroad
Help them oh God |

SONG 17.**“Da Waar ra” (“Remember Home”)****Wee Hammass Band**

1. Ngu su net kii di gaar kywum ma
Giyē ngu lem nga bo dwoorra. Ngu gye kpee
ngu dwoō wē nyu ki bē bo ghyab kywum ma

You are a successful at the workplace,
revered and respected. Yet, you fail to assist
any of your jobless loved ones

2. Bo bō bó gaar lik wu, ngu lem bo ngu bo
daa ngu. Bo dyeny o gyeb gyeb, gyeb dwek bo
ki swaa bo

When kinfolk come visiting, you complain
you are busy. When they wait, you ignore
them til they leave upset

3. Nom mo maa ngu gye shet dwaā ke ngu
dwoō ki bē dak bo. Ngu gye haa lik bo negha
o twuk wu su

God endowed you with wealth that you may
support the needy. But you despise and treat
them coldly

Hyas Gom

Tayyi dak waaar ra nyi di gwik dzi nyi kheb
nyi. Dzi nyi di bo ner nyi tuk kan kywum ma
bo myany.

Chorus

Do not forget, someday, we shall return
home. To our people, shall we go when we
leave the city

4. Bo bō bó di haar ngu abi bo kī bo lik wu.
Bo dang o gyeb, gyeb, gyeb dwek bo ke swaa
bo. Dzen nyu bō bó ner wu haa su ki fu
ghyishang

When close relatives come visit, you’d
ignore them until they leave out of
frustration. Now, you even proclaim that
your people are backwards

5. Lyeen bo ki bē su bur wu ki bo ken na bo
wee bo. Wee nyu bo bo zhang bo, ngu byeen
na ngu nyaa ngu bo

You deride your siblings scornfully.
When relatives stop to greet you, you’d feign
they are unfamiliar

6. Weny, nwau ra ki lik jen nyi ki tsyak nyi
dzi na? Ngu bo taar kyaarra faa,
ki ri gwik bo libi.

Brother, take a look where will this lead to?
As a tossed stone slips to the sky, the ground
is its end point

Song 18:**“Ghyang Ka Lik” (“Look Around”)****Wee Hammass Band**

1. Wee nyi, bo bo tí nyi
Ghyang ka lik, dzen yi ke
Bo ke nyi khwot litsi
Ka nyi nyang nyi, nyi na
bibyong nyi

My brothers and our sisters
Take note of the way we live nowadays
Our parents’ vision is for us to
prosper in life but we rebel
all the time

2. Ghyang ka lik dzen bo wee nyi
Su gya ntoorra, su gya ntsa
Bo gir bo bo fyeep, yaa bo wee nyi

The style of life of our brothers
nowadays is appalling and dishonourable
They steal and swindle. Oh brethren!

Ghyang k̄a lik, dzen yi ke
Bo ke nyi khwa s̄adzi ri khi nyi
K̄a nyi nang nyi,
Nyi na bibyong nyi
Nyi na bibyong nyi

Just take a look at this manner of life!
Our parents toil over us for
a bright future
But we rebel and disobey
We dissent and defy them

3. Ghyang k̄a lik dzen bo tí nyi
Su gȳa ntoorra, su gȳa ntsa
Bo su fu tsu nyáng
Yaa bo tí nyi, yang k̄a lik dzen yi ke
Bo ngyaa nyi khwa s̄adzi ri khi nyi
K̄a nyi nang nyi
Nyi na bibyong nyi
Nyi na bibyong nyi

Take a gaze at our sisters' style of life
It is awful and cause for concern
Abortion is now widespread
Oh, sisters, look at your lives!
Your mothers have toiled for your sake
to afford you meaningful life
But you disobey and scorn them
We defy and disrespect them

4. Ghyang k̄a lik dzen bo wee nyi di
bo tí nyi su gȳa ntoorra, su gȳa ntsa
Bo ke nyi waarra k̄a lyeny bo ngyaa nyi
Go yem bo di bo ke nyi di bo ngyaa nyi
Tuk bo lwong ke ... long fwor zii

The life of our brothers and sisters
calls for worry and is filled with indignity
Mothers get blamed for our obstinacy
Yet, it is because we listen not to them
till they become hypertensive

5. Ya nyi ghyang k̄a lik dzen nyi ke
Bo ke nyi khwa s̄adzi ri khi nyi
K̄a nyi nyang nyi
Nyi na bibyong nyi
Nyi na bibyong nyi

Let's take heed the way of our lives
Parents sacrifice a lot for our sake
to secure our future
But we disregard and disrespect them
We defy and scorn them

SONG 19.

“O Wee Ham” (“Oh, Ham People”)

Wee Hammass Band

Tsas Gom

O, o, o, o, o, wee Ham,
Ki gyo hye shi men da

1. Ki gyo hye shi men da bo mo
ndwak ra

2. Ki gyo hye ghang men dzidzi da
bo mo ndwak ra

3. Ki gyo hye shi men da bo mo wee ra
Ki gyo hye shi men, hye ghang jok ce
hye tuk bo mo tir da

4. Ki gyo hye dwoor jok mo kike ra
Ki gyo hye dwoor jok mo zhaa ra
Kii mi shaar nyi (nyu) wee Ham,
hye shi men da

Prologue

Oh, oh, oh, sons and daughters of Ham
It is time we are guarded

This is the time to be careful with our
way of life with brethren

We should rethink the manner of our
relationship with friends

We must be on the watch for brothers
Let's cleverly do a rethink on what
we talk about with our sisters

It is needful to listen to our parents
We ought to honour our mothers
So, I tell you, the people of Ham
We should be guarded

5. Gbyem mā ra dzyee hye shim
 mo wee ra
 Gbyemmā ra dzyee hye shim tir da
 Gbyemmā ra dzyee hye shim
 mo ke ra
 Gbyemmā ra dzyee hye shim
 mo zhaa ra
 Gbyemmā ra dzyee hye shim
 ribi Ham
 Kii mi shaar nyi (nyu) wee Ham,
 hye shi men da

6. Wee Ham waarrā k̄a b̄e su bo
 sisetrā s̄adwaa
 Ba kwa shim dzo haarrā
 Waarrā, da hyeny mo fu khwya
 kam k̄a dwoor sh̄azhí
 Ku khwa t̄abo gbab di jwang çacet
 Waarrā ku kpee mo sannā
 di haarrā
 Naa shan di s̄adwaa
 Waarrā, kpee mo dzo haarrā
 Kpyok yang ngu ri ni mo di
 tuk kisimaa
 Bi tuk ȳe mo ji Tuk Hammā kii
 ngu ri ni mo
 Ki gyo hye ra wee Ham,
 hye shi men da
 Bo dwaa ȳe ree da hyeny yi
 Kii mi shaar nyi (nyu) wee Ham,
 hye shi men da

7. O, o, o, o, wee Ham
 Ki gyo hye shi men da
 Hik, wee Ham, hye jyab ndā yere?
 Gbyemmā ra dzyee hye gus
 baam mā haarrā, bo sansan nā
 gaar r̄e ribi ngu k̄a kheb wu
 ku ri shyeer yis (ris) thā
 Ki gyo hye shi men da wee Ham,
 Kii mi shaar nyi yereye,
 Nom dwo Ham
 Hye shi men da, hye shi men da

The time has come to intensify
 love for our brothers
 This is the moment to care for our sisters
 We ought to express love
 towards our fathers
 The time is now to care for
 our mothers
 This is the moment of patriotism
 towards Ham land
 So I call on us, the Ham,
 to be organised to act

Some people of Ham, chiefly those
 who live in the city
 No longer visit our community
 Some have taken to alcoholism
 and womanising, drugs like
 marijuana and cannabis
 Whereas many fail to build
 homes in the clan household
 but have expensive ones in the city
 Others abandoned homebased
 showing up only during Christmas
 and distinct occasions
 To see them, it has to be
 Tuk Ham festival
 This is why it was high time
 we dedicate to transform our locality
 As life is no longer as was in the past
 is why I call to you, the Ham,
 We need change of attitude

Oh, oh, oh, the Ham
 We must change our viewpoint
 Yes, I ask you, what are we waiting for?
 It is time we reconsider our heritage
 and work to improve it
 for the progress of our land
 and betterment of life
 Let's arise to kindle unity of the Ham
 This is my call to you this day
 May God bless the Ham
 Let's be organised.

SONG 20.

“Tuk Limar ra” (“A Day of Celebration”)

Wee Hammass Band

- | | |
|--|--|
| 1. Di le su tuk limarra
Limarra di wee Ham
Swak tim ninam nyu
Bo tuk ke le su tuk limarra | Today is the day of celebration
Rejoice, oh you, the Ham
Rise up to dance to the melody
As today is the day of joy |
| 2. Saari bo wee nyi
Saari bo tir nyi
Bo wur bo tim ninam bo
Bo tuk ke le su tuk limarra | Tell it to our brothers
Invite all the sisters, too
Let's all come organised to make merry
As this day is worth celebrating |
| 3. Saari bo khak nyu
Saari bo zzing nyu
Bo wur bo tim ninam bo
Bo tuk ke le su tuk limarra | Convey this to your husbands
And wives are not to be left out
Let's come to the dance floor
For the joy of celebration |
| 4. Saari bo ndwak shim nyi
Saari bo ndwak gbyang nyi
Bo wur bo tim ninam bo
Bo tuk ke le su tuk limarra | Tell it to our loved ones
And even to those who despise us.
Let's all rise to dance in
jubilation for a day as this |
| 5. Saari bo ndwak ten nyi
Saari bo ndwak hang nyi
Bo wur bo tim ninam bo
Bo tuk ke le su tuk limarra | Call out to our esteemed friends
Ask our haters, as well, to come
Arise with a dance of joy
As today is a day of jubilation |
| 6. Shyeywe, di sakpu
Kerakhak bo tsarazing
Bo wur bo tim ninam bo
Bo tuk ke le su tuk limarra | The young ones and the old
Old men and women, as well,
Let them too come and celebrate
Today as a day of joy |
| 7. Werakhak bo satira
Sakhak bo sazinga
Wur bo tim ninam nyu
Bo tuk ke le su tuk limarra | Young men and flowering ladies
Men and women, altogether
Arise to the dance floor
As today is the day of delight |
| 8. Zir nyi bo byong men nyu
Zir nyi gbyar nyu
Wur bo tim ninam nyu
Bo tuk ke le su tuk limarra | Set aside your worries
Forget about your poverty
Let's all jump to the dance arena
Since this day is a time of joy |
| 9. Zir nyi kpyop nyu yong
Zir nyi wee ji nyu yong
Wur bo tim ninam nyu
Bo tuk ke le su tuk limarra | Keep apart titles and laurels
Take a rest from your laborious task
Come let us all celebrate
Today as the season of glee |

SONG 21. “Gbyab Khyi Ra Kii Su Tset Da, Ham” (“Unity is our Strength, the Ham”)

Gom Ham/Motto of the Ham

Wee Hammass Band*Hyas Gom*

Gbyab khyi ra kii su tset da, Ham
 Gbyab khyi ra kii su tset da, Ham
 Ki gyo hye gbab khyi ra riryat da, noo,
 wee Ham

1. Hye bo gbab khyi da, ribi di ryem
 sisyeerra

2. Hye bo gbab khyi da, hye di
 wok gyaa gywang

3. Hye bo gbab khyi da, hye
 di wok ghyi sheny

4. Mo kike ra ka mo yawo ra
 Ki gyo hye gbab khyi ra

5. Mo wee ra ka mo tir da,
 Ki gyo hye gbab khyi ra

6. Mo ndwak ra ka monagha riryat ra,
 ki gyo hye gbab khyi ra

Hye bo gbab khyi ra ribi di ryem sisetra

Chorus

Unity is our strength, oh the Ham
 Only through unity shall we progress
 Hence, it is needful we are unified, oh
 descendants of Ham

If we are bonded, we would be happy
 and live in harmony

Once we are united, we could achieve
 more together

When we remain unified,
 Ham land shall witness development

Our fathers and mothers
 It was high time we stirred harmony

My brothers and my sisters
 Let's uphold interrelation

Our friends and individuals in society
 the strength of the Ham rests on unity

When unified, Ham land will blossom

SONG 22. “Ci Ba Kpo Ndwak” (“Death Has No Friend”)**Wee Hammass Band***Khya Gom*

O...o... ciii, ayaa ciii
 Ngu ba kpo ndwak

1. Kike ra Dogo Nauro
 Monde Njon
 Kure Maancek
 Tukura Khwekyya
 Dodo Diyi

Lead Chorus

Death, oh no death
 The weight of death are inexpressible

Our father, Dogo Nauro⁴³
 Monde Njon
 Kure Maancek
 Tukura Gidan Tagwai
 Dodo Diyi

⁴³ Dogo Nauro is said to be the first person to hold the title *Kpop Ham* instituted by the British colonial government in 1920.

- | | |
|--|--|
| <p>2. Ya dzam Kwain, nyi tayi gi ye
Samaila Gandu kpeny nyi
Hye! O, ci, ngu ba kpo ndwak
him</p> | <p>The youth of Kwain⁴⁴ remember
Samaila Gandu for his role in the
progress of the area before death stole</p> |
| <p>3. Kike ra, Rev Gin Maigari
Rev Yako Yako
Rev Thomas Waziri
Rev Gbyang Kato
Pastor Dare Jok</p> | <p>Our father, Rev Gin Maigari⁴⁵
Rev Yako Yako
Rev Thomas Waziri
Rev Gbyang Kato⁴⁶
Pastor Dare Jok</p> |
| <p>4. Kike ra, Peter Kwo
Adamu Njon
Kura Barde
Adamu Nok
Bako Lenge</p> | <p>Our father, Peter Kwo
Adamu Njon
Kura Barde
Adamu Nok
Bako Lenge</p> |
| <p>5. We ra, Gwamna Gaura
Loya Maigida
Brigadier Gin
Lt Sani Ywaa</p> | <p>Our brother, Gwamna Gaura
Lawyer Maigida
Brigadier Gin
Lieutenant Sani Ywaa</p> |
| <p>6. Yawo ra, Kumma Maida di Zhekyya
Kaka Mbi di Kwain nye</p> | <p>Our mother, Kumma Maida K/Musa
Kaka Mbi di Kwain nye</p> |
| <p>7. We ra, Dangana Yero
Dr Maijama'a</p> | <p>Our brother, Dangana Yero
Dr Maijama'a</p> |

Wee Hammass Band. *O ya Nom, Dwo Wee Ham*. Forbe Studio. Kakuri Kaduna, Nigeria

SONG 23. “Hye Shim Mo Ndwak Ra” (“Let’s Love One Another”)
Mama Ladi

Na khyā Gom:

O mo kike ra shaar da, shaar da, hye shi
mo ndwak ra

Lead singer

Our fathers taught us and warned us to
love one another

1. O mo kike ra shaar da, gbyem mā da
zong nyi, hye shim mo ndwak ra

Our father said when evil abound, we
stand for one another

⁴⁴ Kwain is the original name of the town which is currently known as Kwoi in Hausa in Ham land.

⁴⁵ It is important to highlight that the church played a leading role by introducing western style of education in Ham land. Thus, the early educated ones ended up as clergies of the Christian church.

⁴⁶ Kato is the first native Ham to earn a PhD. But he died unfortunately just before he turned the age of 40.

2. O mo zha ra shaar da, ya shazhi gbyab khyi hye shim mo ndwak ra	Our mothers taught us for the sake of commonality to care for one another
3. O mo kike ra shaar da shakhak, gbyab khi, hye shim mo ndwak ra	Yes, our elders instructed as members of society to carry one another's burden
4. Mo kike ra shaar da gbyem ma da zong nyi hye shim mo ndwak ra	Our parents noted that in times of worry we need to care for one another
5. Ngu ba ra shim ndwak wu, di haarra ngu ri shet bo naan? (2x)	If you fail to love your neighbour, who would you live with?
6. Gbyemme gyaa bo rowiny ngu di ho men ng, ngu ri faar bo naan?	When you are in difficulty, who would you run to?
7. O Nom ma shaar da, Nom ma shaar da, hye shim mo khak ra (2x)	Yes, God instructs and expects us to love our husbands
8. O Nom ma shaar da, Nom ma shaar da hye shim mo ke ra (2x)	Our society requires us to love and obey our fathers
9. O Nom ma shaar da, Nom ma shaar da, hye shim mo zhaa ra (2x)	Yes, God expects us to love and obey our mothers,
10. O Nom ma shaar da, Nom ma shaar da, hye shim mo wee ra (2x)	God's word teaches that we love our Brothers
11. O Nom ma shaar da, Nom ma shaar da hye shim mo tir da (2x).	God's word instructs that we care for our Brothers

Wudi, Ladi Guga, *Mi Maa Ngu Men Mi*. Gospel Recordings, Jos, Nigeria.

SONG 24. "Hye Gbeb Thnen Da" (We Need Change of Character)
Mamman Gbyo, Dan

1. Hye gbeb men da Nom ma ku ryem da...	ri go	Let's have a change of attitude for God be pleased with us
Mi twang, hye gbeb thnen da... Hye gbeb men da Nom ma ri go ryem da.		I make bold to call for transformation. A return to our cherished values is desired
2. Gbyet ra gyut wu, ngu ji ngu gaar we nyi ka nga dwo ngu, we nyi ba ri dwo ngu, Gbyet ra gyut wu, ngu ji ngu gaar tir nyi Ka nga dwo ngu, tir nyi ba ri dwo ngu. Gbyet ra gyut wu, ngu ji ngu gaar ndwak wu ka nga dwo ngu, ndwak wu ba ri dwo ngu		When a man in difficulty runs to a brother for aid such finds no attention When a lady in need goes to a sister, a blind eye is turned to her plight If it is to a friend that, too, offers no support

3. Gbyem mē ki yang Nom mā bo dwo ngu,
mo ra hyees wu a ngu shu wē mo
Gbyem mē ki yang Nom mā bo dwo ngu,
ra hyees wu a ngu shu ndwak bo...
O nyi bo tseky nga shu wē nyi no, gbyem
Mē nga shu gaar yabba, nda ki kyuk nyi
ba gywoo nga?

But after such a forsaken person runs into
a fortune, chains of siblings appear
Whenever success comes, those who
deserted you in a time of need will throng
you feigning friendship
If you claim you are allies,
when such was in trouble why was there
no help?

4. To, nyi bo tseky nga shu tir nyi noo...
gbyem mē nga bo gaar yab ba, nda ki
kyuk nyi ba gywoo nga?
To nyi bo tseky nga shu ndwak nyi noo
gbyem mē nga bo gaar yab ba, nda ki
kyuk nyi ba gywo nga?

Since you are aware that you are relatives,
Why was she abandoned in while in
misery?
Now you acknowledge a deep-rooted
bond,
Why were they left ailing in agony alone?

5. Ooo aya fu ra, naanang nga, hye gbeb
men nda noo.
Hye gbeb men da Nom mā ku ri go
ryem da...
Mi twang, hye gbeb thnen da...
Hye gbeb men da Nom mā ri go ryem da.

Oh, our people, surely,
we do need a change of approach
If we right our failings,
the benefits are countless
We must re-consider our
values for God to be pleased with

6. Set wu yē ho dwaā ngu ba kpo gya
ywaar ra, di ho haar nyi ba nāyi kayi ri gom
jok wu. Set wu yē ho dwaā ngu ba kpo
khweky ya, di ga gaar gbyab khi ba nā yi
kā yi ri gom jok wu di dī ho haar nyi ba
nāyi kayi ri gom jok wu

When one is poor in society, such is
hardly listened or paid attention to
In this world nowadays, if one lacks
wealth, in the gathering of in-group, their
opinion becomes inconsequential
Even at home, such is slighted

7. Set wu yē ho dwaā ngu ba kpo gya
ywaar ra, bo ji ngu di gaar yeny zhii, tir ba
baa ri shim ngu noo
Gbyem mē ki ye ngu twang ngu shim nga,
tir ba nga ri rib ngu “ngu kpo khweky ya
ba?” Tir ba ri rib ngu, a ngu bo gya dzuk gha,
Tir ba nga ri rib ngu, a ngu kpo haar ra,
Ngu bo twang ngu ba kpo gya ywaar ra,
Ayaa, wegyo gan ngu noo

When a poor man goes to seek for a
spouse, the lady would reject him rudely
When a man says “I love you”,
She would reply “do you have money?”
She’d ask if the suitor has a motor cycle.
The lady would inquire if the man has a
car. Assuming the answer is “no”, then
such is of petite worth as a dog⁴⁷

8. Ayaa fu ra, naanang nga, hye gbeb
thnen da, noo
Ooo aya fu ra, naanang nga hye gbeb men
Nda, noo. Hye gbeb men da, Nom mā ku ri
go ryem da. Mi twang, hye gbeb thnen da...

I tell you, my people, we must revise our
values. We should change the way we
relate to one another. I say again, we need

⁴⁷ It is noteworthy that in the Ham culture, a dog is not sold for money, consumed, or given out in exchange for goods or services. Therefore, it occupies the lowest rank amongst domestic animals. Any form of comparison between a human being with a dog within this culture, as a result, registers a state of little value.

a change. Let's adjust our values for God to be pleased with us

9. Hye gbeb men da Nom mā ri go ryem da.
Mi twang hye bo gbeb thnen da, Hye bo
gbeb thnen da, hye ku ri go ryemma.

I implore you, let there be a change of outlook. If we are transformed, Ham society will develop

SONG 25.

“Oh Gyaa Tsat” (“I Wish I could Fly”)

Mamman Gbyo, Dan

Hyas Gom

O, gyaa tsat,
Yaa mi k̄a zhaar mi faayi, O, gyaa tsat r̄a,
Gyaa tsat r̄a, gya tsat, yaa mi k̄a zhaar
mi faayi

Chorus

I wish I could fly
I would have soared to the skies
If I had feathers. Had I wings, I would hover
like a bird

1. Ribi ȳe sh̄ashyeer r̄a, Nom mā r̄a maa ra
noo

Ham land is blessed with rich and fertile soil, I tell you!

2. Mo kike be sh̄ashyeer r̄a, Nom mā r̄a
maar ra noo

Besides, we are privileged to have diligent and visionary fathers

3. Mo zhaa b̄e sh̄ashyeer r̄a, Nom mā r̄a maa
ra noo

In addition, our mothers are far-sighted, likeable, and affectionate

4. Mo wee sh̄ashyeer r̄a, Nom mā r̄a maa ra
moo
Mo tir da b̄e sh̄ashyeer r̄a, Nom mā r̄a
maa ra moo

And we do have in the land, gentle and kind brothers
Equally, the sisters whom God has blessed us with are adorable

5. Mo net naanang riryat na wut di
Ham da noo
O, gyaa tsat, O, gyaa tsat, r̄a,
Gyaa tsat, mi k̄a zhaar mi faayi
O, gyaa tsat,
O, gyaa tsat, r̄a,
Gyaa tsat r̄a, yaa mi k̄a zhaar mi faayi

Good natured and hospitable people are all over Ham land
In joyful mood, I feel like soaring
If I were a feathered birdie
I would ascend to the skies
Oh I wish I could fly
I would have glided to the heavens

6. Ribi ȳe sh̄ashyeerra, Nom mā r̄a maa ra
noo

We are so blessed with abundant arable and flushed land

7. Mo kike b̄e sh̄ashyeerra, Nom mā r̄a maar
ra noo

And our fathers are celebrated all around the communities

8. Mo zhaa b̄e sh̄ashyeerra, Nom mā r̄a maa
ra noo

Look at our mothers, they are virtuous and respectable

9. Mo tir da b̄e sh̄ashyeerra, Nom mā r̄a
maa ra, moo
Mo net naanang riryat na wut di Ham

While our sisters, gifted with beauty and splendour all thanks to the creator
Openhearted folks are found across our

da noo
Yaa, gyaa tsat, yaa mi ka zhaar mi faayi

10. O, gyaa tsat, ra,
O gyaa tsat ra, **Fu Ham da**,
mi ka zhaar mi faayi

11. O, gya tsat,
O, gya tsat, ra,
O gya tsat ra, **fu kheb da**, mi ka zhaar mi
faayi

12. O, gya tsat, O, gya tsat, ra,
O gya tsat ra, **we sha kyaan**,
mi ka zhaar mi faayi

land. Had I wings, I'd have flown to the
skies

Oh, if I had wings
If I were a bird, **Oh the Ham**,
I would have soared to the blues

Oh I wish I could fly
Oh, had I feathers
Oh if I had wings, **my folks**, I would have
flown to the firmaments

Oh I wish I could fly, Oh, had I feathers Oh
if I had wings, **the cherished one**, I would
have ascended to the skies

Song 26.

“Haar ra Ryem” (“Hamland is Beautiful”)

Mamman Gbyo, Dan

Hyas Gom

Haar ra ryem noo, wee Ham
Haar ra ryem noo, mo tir Ham
Haar ra ryem noo, fu Ham da
Dzaam hye ji ra haar ra

1. Ngu bo zhir yi haar ra, haar ra ku ri zhir yi
ngu
Ngu bo ti ngu haar ra, haar ra ku ri
ti yi ngu
Ngu bo bwar yi haar ra, haar ra ku
ri bwar yi ngu
Ngu bo neny ngu haar ra, haar ku
ri neny yi ngu
Hye ji ra haar ra

Haar ra ryem noo, wee Ham
Haar ra ryem noo, mo tir Ham
Haar ra ryem noo, fu Ham da
Dzaam hye ji ra haar ra

2. Mi ri ji mi haar ra, ji ni kike mi
Mi ri ji mi haar ra, ji ri ni dawo mi
Mi ri ji mi haar ra, ji ri ni we zhaa mi
Mi ri ji mi haar ra, ji ri ni tir zhaa mi
Mi ri ji mi haar ra, ji ri ni mo ndwak bi

Chorus

Home is good, oh, sons of Ham
Ham land is hospitable, offspring of Ham
It is exciting to visit home, people of Ham
Arise, cultivate the habit of visiting home

If you abandon your people, they may as well
forget about you
Should you run away from relations, they too
would desert you
Once you disown your homestead, you sever
bond to your people
When you renounce your community, the
people likewise will disclaim you
So, come, let's revisit our communities

Home is welcoming, oh, sons of Ham
Ham land is friendly, children of Ham
It is amazing to holiday at home
Arise, develop the practice of going home

I will go home to greet my father
I shall go to the village to see my mother
I will go to our hamlet to visit my brother
I am going home to see my sister
My friends seek to see my face

Mi ri ji mi haar r̄a, ji ri ni mo ndwak bi
Haar r̄a ryem noo

So I go to visit and interact with them
I tell you, loved ones, home is pleasant

3. Haar r̄a ryem noo, wee Ham
Haar r̄a ryem noo, mo tir Ham
Haar r̄a ryem noo, fu Ham da
Dzaam hye ji r̄a haar r̄a

Home is good, oh, sons of Ham
Ham land is hospitable, offspring of Ham
It is exciting to visit home, people of Ham
Arise, cultivate the habit of visiting home

SONG 27. “Gbyem Kpyeny Gbyem” (“It was High Time”)
Mamman Gbyo, Dan

1. Gbyem kpeny gbyem
Nek hye deny shat r̄a. Ni Hyam sakyaan
na r̄a ghi sheny nya k̄a bwat da yi

The time has come
Let’s be patriotic as our cognates have
made headway while we lag behind.

Fu Hyas Gom ma

Chorus

Ham da gyeny sar r̄a Ham da
gyeny sar r̄a Ham da, na bo gyus
yi but r̄a

The Ham must get to their feet and be
steadfast, so as not to be thought as
retrograde

2. Na bo zhir yi gi ye yang kike ngu taam
ngu, a ngu ji di ghab su khi ngu
Na bo zhir yi gi ye yang dawo ngu taam
ngu, a ngu ji di ghab su khi ngu
Na bo zhir yi gi ye yang we zhaa ngu
taam ngu, a ngu ji di ghab su khi ngu
Na bo zhir yi gi ye yang tir zhaa ngu taam
ngu, a ngu ji di ghab su khi ngu

Do not overlook the lessons your father
taught you to be industrious in whatever
you do. Never disregard the instruction on
the need to be inventive
Remember the admonition of your brother
about being self-determining
You should recall your sister’s counsel to
remain purposeful in life

3. Nyi bo dzi di gaar kywom nyi noo,
gyeny sar r̄a Ham na bo gyus yi but r̄a

When at your work place, be focused, and
do not lazy about

4. Nyi bo dzi di gaar ryam nyi noo, gyeny
sar r̄a Ham da na bo gyusy i but r̄a

When you go to the farm, be diligent, lest
you go without a harvest and be hungry

5. Nyi bo dzi di gaar kyaam nyi noo,
gyeny sar r̄a Ham da na bo gyus-yi but r̄a

If enrolled at school, be studios in order to
be the best in amongst your peers

6. Nyi bo dzi di gaar ghyab gya khyi nyi
noo, gyeny sar r̄a Ham da na bo gyus yi
but

Also, in your daily life pursuit, remain
fervent if you must succeed and lead a
worthy life

7. Deny shar r̄a noo
Deny shar r̄a noo
Deny shar r̄a we Ham
Deny shar r̄a noo
Deny shar r̄a noo

Stand firm
Be unswerving
Remain motivated, son of Ham
Please steadfast
Be single-minded

Deny shaar ra tir Ham
Na bo gyus yi but ra

Be determined daughter of Ham
Do not lag behind

SONG 28.

“Dwaa Ye” (“This Troubled World“)

Mamman Gbyo, Dan

1. Ham da si kyong nyi ka gyo giyang mi
ri shaar nyi

Oh the Ham, be attentive to what I am
about to tell you

2a. Fu Zheky ra si kyong nyi, ka gyo giye
b mi ri shaar nyi

The people of Zheky (Kurmin Musa), pay
attention to what I say

3. Fu gywoorra si kyong nyi, ka gyo giye
mi ri shaar nyi

The followers of Christ, take heed to my
counsel

4. Fu shataa si kyong nyi ka gyo giye mi
ri shaar nyi

Ham neighbours, you too, listen to my
admonitions

Hyas Gom**Chorus**

Dwaa ra ye, dwaa ra ye ra bong nyi
Dwaa ra ye, dwaa ra ye ku shiis noo

This world of ours these days is dreadful!
The world is frightening

5. Bi naan gbeb siset gha noo ka we zhaa
nga, ka dzo we Nom ma ra zong nyi

Everyone, make peace with brother for the
appalling surprises we now witness daily

6. Bi naan gbeb siset gha noo ka ti zhaa
nga, ka dzo we Nom ma ra zong nyi

I implore you, reconcile with your sister as
the return of Christ is so near

7. Kike gbeb siset wu noo bo zhaa ra, ka
dzo we Nom ma ra zong nyi

Father, resolve your disagreement with
mother for the days are evil

8. Dawo, gbeb siset wu noo bo kike ra, ka
dzo we Nom ma ra zong nyi

Mother, settle with father, for we live in
evil times

9. We zhaa, gbeb siset wu noo ka ti zhaa
ngu, ka dzo we Nom ma ra zong nyi

Brother, seek peace with your sister for
the age is disquieting and full of despair

10. Ti zhaa, gbeb siset wu noo ka we zhaa
ngu, ka dzo we Nom ma ra zong nyi

Sister, take heed the way you live with a
brother. We live in uncertain times

11. Mo ndwak bi, gbeb siset nyi noo ka
mo ndwak yi, ka dzo we Nom ma ra zong
nyi

My friends be guarded in your daily lives
as the days are evil and all is
indeterminate

12. Dwaa ra ye, dwaa ra ye ra bong nyi
noo. Dwaa ra ye, dwaa ra ye ku shiis noo.

This world, this life is dreadful!
The world is alarming

Yaa, dwaara ye, dwaara ye ra bong nyi noo. Dwaara ye, dwaara ye ku shiis noo	Oh, the world is gloomy, our world today is scary Oh, this life is full of uncertainties
13. R Wong cang mo hyees ki r Wong shagwang nga (tsindziir ra) ki bo dut nagha ki baa kpyo gwab ba	There is nowadays a deadly disease which has no cure. When it infests one, there is no cure at all
14. R Wong ba su ka r Wong mo nyu, ki bo dut nagha ki baa kpyo gwabba	It is like the bird flu which exterminates household fowls
15. R Wong ba shabaan hyees ki AIDS r Wong shagwang nga (tsindziir ra). Ki bo dut nagha ki baa kpo gwab ba	The disease is called AIDS, a dreadful disease. Once a person is infested, there is no remedy
16. Ki bo dut kike, ki baa kpyo gwab ba Ki bo dut zhaa, ki baa kpyo gwab ba Ki bo dut we, ki baa kpyo gwab ba Ki bo dut tir nga, ki baa kpyo gwab ba Ki bo dut ngan nga, ki baa kpyo gwab ba Ki bo dut fu gbyet ra, ki baa kpyo gwabba	If father is stricken, there is no cure If mother contracts it, no medication When it is a brother, no cure for it If sister gets the virus, no treatment Whether one is rich, AIDS has no antidote If it afflicts the poor, there is no remedy

SONG 29. “Ya Ham, Sim Mo Ndwak Yi” (“Care for your Loved ones”)
Mamman Gbyo, Dan

1. Ya Ham da, sim mo ndwak yi Ya Ham da, sim mo ndwak yi O shazhi Ham, sim mo ndwak yi O Ham da, hye shim mo ndwak ra Ya wee Ham da, sim mo ndwak yi	Oh Ham, let’s love one another Oh Ham, I implore you, care for others Oh, our daughters, esteem your peers Oh Ham, love one another Oh sons of Ham care for one another
2. Shat ra bo hyeeny, ti ji ri ruwiny we zhaa ngu ka go/ni tset gha Shat ra bo hyeeny, ti ji ri ruwiny ti zhaa ngu ka go/ni tset gha Shat ra bo hyeeny, ti ji ri ruwiny ndwak wu ka go/ni tset gha Ya Ham da mi fyen nyi sim mo ndwak yi noo. Ya shazhi, sim mo ndwak yi Ya wee Ham da, sim mo ndwak yi noo	When you wake up in the morning, go inquire the wellbeing of your brother When the day breaks, find out about your sister to know how well she is Early in the morning, ask of the wellbeing of your friends Oh, the people of Ham, I plead with you to care for one another To our ladies, love your associates Oh, my brothers, let’s show love
3. Ngu bo twang ngu shim ndwak wu ka re ku cwam nga hywab nyuu di bab haar ra. Nyuu nga bo shi ceb ba ngu ra ri shub yi. Feeb mo dzo mo ndwak yi Ghyab mo zhi mo ndwak yi Ghyab mo khak mo ndwak yi Ya Ham da, sim ba ye na?	If you claim to love your sibling, how come you give their chicks no breather? When his/her chicken lay eggs, you’d cruelly get rid of them You steal your neighbours’ goats You go after wives of fellow residents You cheat with a neighbour’s husband. Oh Ham, where is genuine love?

4. Ngu bo shim ndwak wu, ngu baa ri
ghab zhi nga noo, we Ham
Ngu bo shim ndwak wu, ngu baa ri
ghab khak gha noo, ya tir Ham
Ya Ham da mi fyen nyi, hye shim mo
ndwak ra
If you deal honestly with your fellow,
how come you sleep with his wife?
Supposed you genuinely love your
neighbour, why go after her husband?
Oh, Ham, I beseech you, let's not forsake
genuine sociability
5. Hye bo shim mo ndwak ra, Nom ma
ku ri dwo ra
Hye bo shim mo ndwak ra, khyeb ra
ku ri ghyi sheny nya
Hye bo shim mo ndwak ra ribi ra ku
ri ghi sheny nya Hamda
If we genuinely love our neighbours,
there would be abundant blessings.
If we sincerely care for our loved ones,
our towns will achieve growth.
With love for one another, our territory
will be enlarged
6. Ya shazhi Ham, shim ndwak wu
noo. Ya we Ham, shim ndwak wu noo
Ya fu Ham, hye shim mo ndwak ra noo
Oh Ham lady, care for one another
Oh son of Ham, let there be true love
Oh Ham, let's honour one another
7. Ya shazhi Ham, shim ndwak wu noo.
Ya we Ham, shim ndwak wu noo
Ya fu Ham, hye shim mo ndwak ra noo
Oh, Ham woman, love for one another.
Oh son of Ham, adore your friends
Oh the Ham, let's care for our loved ones

Mamman, D. B. (n.d.) *Gyaa Tsat*. Graceland CDz. Kaduna- Nigeria

SONG 30.

“Bang Men Ngu” (“Take Heed”)⁴⁸

Garba, Seddua

- 1a. Da nda ngu ri kpeny, kpeny ka shi
men ngu
Ngu ri khwet we naghā, khwet, ka shi
men ngu. Ngu ri nwoš we naghā, nwoš ka
shi men ngu. Ngu ri zhaam we naghā,
zhaam ka shi men ngu
Take heed in whatever you do in this life
of ours. When you scold a neighbour's
child, be sensible. While you reprimand a
child in the community, be guarded. Do
not be delighted by another's irrationality,
rather be sober
- 2a. Tuk gha yang ki bo men shabi ngu ku
ri thnyeenyi. Ngu ri khwet we naghā,
khwet ka shi men ngu
A day comes when every evil will come to
an end. Suppose you spank a child in the
neighbourhood, be cautious
- b. Shi men ngu ti zhaa mi ngu ra hen ngu
na ran na
Be wary my sister, you are viewed as
dishonest
- c. Shi men ngu we zhaa mi ngu ra hen
ngu na ran na
Be counselled my brother, stay away from
deception

⁴⁸ I know the resilience of Seddu'a Garba, the singer, for been the first Ham musician, as far as I know, to make effort to write out the lyrics of his songs, when I asked him to. Although he had no knowledge of the orthography of Hyam, he wrote the words the way he thought they could be represented in writing and then I standardise them into current Hyam orthography developed by the Hyam Literacy & Translation Project. For all the singers, the songs are orally performed which made them hard to be accessed.

- 3a. Giye_u ngu baa ce_uky ngu twang ngu ce_uky ki. Giye_u ngu baa ni, ngu twang ngu ni ki
 b. Ngu khwiny khi di ho khe_ub ba mo ku hang hang nga kpa_ua khi ngu
- 3c. Mo shaar fu Ham ma_u dang dzang men nyi dwa_ua ye ki ri shwak yi
4. Ngu nwo_us we na_ugha a mo ni ngaa khi nga
 Ngu nwo_us tir na_ugha a mo ni ngaa gyak gha. Ngu nwo_us we na_ugha a mo ni kpyosu nga
 Ngu nwo_us we na_ugha a mo ni ngaa khi nga
 A mo ni khi nga ka_u jo noo
 Ngu nwo_us, we na_ugha a mo ni ngaa khi nga. Ngu, tir na_ugha a mo ni kpyosu nga
 Giye_u ngu baa shan ki, ngu re_u ku nwo_us, dang bang men ngu noo
5. Tuk gha_u bo bo di na ngu ryes wu?
 Ji ngu di yawo ngu, yawo ngu baa ri dwo ngu. Ji ngu di kike ngu, kike ngu baa ri dwo ngu. Ji ngu di we_u nyi, we nyi baa ri dwo ngu. Men sha_ubi ku ri fer wu, ngu ri kpeny bi nda_u kpeny nya?
6. Ra_u nda_u ngu ri kpeny, kpeny ka_u shi men ngu. Ngu ri nwo_us we na_ugha, nwo_us ka_u shi men ngu. Ngu ri zhaam we na_ugha, zhaam ka_u shi men ngu. Ngu bo ghab zhi na_ugha, ghab ka_u shi men ngu.
 Ngu bo dwoor khak na_ugha, dwoor ka_u shi men ngu
7. Mo bo ghab wu ho zhu gywoora_u ngu twang ngu baa ji. Gyaa dzi, ki kyuk ngu gus wu but ra_u. Ngu bo kpee ngu gywoor ra_u we_u Nom ma_u, ngu ri dwoor nkuun na_u Nkuun na_u ku ri zhwam ngu ka_u cwam ngu hywa titaan na_u
 Men sha_ubi ku ri fer wu (*khwep*)
8. Ngu ri zhaam we na_ugha, zhaam ka_u shi men ngu
 Ngu ri nwo_us we na_ugha, nwo_us ka_u shi men ngu
 Wee gywoor ra_u, hye shaar mo tuk gha yang ku bo
- An incident you know nothing about, you'd claim been privy to it.
 You spread falsehood and extend lies.
 You've become a clog in the wheel of society's progress.
- I tell you, the Ham, be wary of what you do, there's an end to life.
- To rebuke a friend's child, be restrained and modest. While you chide a neighbour's daughter, be careful
 You slight individuals saying they've got 'large eye balls'. You insult an individual "they have a big head".
 Why compare a human head to a mountain. Woe to you for abusing people without aggravation. Make no fun of a person's eye balls. That the creator made the individual so is no reason for contempt
- On doomsday, where will you go to?
 Run to the mother, mom cannot defend you. Go to your father, he too is unable to assist you. If you run to a brother, there is no support. Meanness is a doorway to ruin. What would you do about this attitude?
- In all you do, be thoughtful and cautious
 When you condemn folks, be guarded what you say. If you deride an associate, be modest and meek. Supposing you cheat with another man's wife, be counselled
 A lady who cheats with a colleague's husband, be warned
- Your nonattendance of the church now manifests.
 Absenteeism leads to backsliding and then you become a set tool for the devil.
 Evil enslaves and keeps one captive.
 Not heeding to warning kills Mischief-making leads to destruction
- When you tease a neighbour, be aware of the repercussion
 If you mock at people, be guarded and sober
 Oh followers of Christ, tell society judgement will come

Dā ndā ngu ri kpeny, kpeny ka shi men
ngu
Ngu ri zhaam we nagha, zhaam ka shi
men ngu. Tuk gha yang ku bo Nom ma
ku ri rib ngu
Giye ngu kpeny ho dwaa, Nom ma ku ri
rib ngu

So, whatever we do, we need to be
watchful
Be considerate when deriding colleagues
of yours. A day comes we shall all give
account of our deeds
What you do in this world, you will offer
account

9a. Ngu khwiny rik ya ho kheb ba mo ku
hang-hang nga kpaa khi ngu
b. Giye ngu baa ni ngu twang ngu ni ki
c. Giye ngu baa cek ngu twang a ngu cek
ki
d. Wee nyi ho haar ra mo baa gwau gaar
kwang ngu.
e. Wee nyi ho haarra mo ku tii mo ngu
f. Wee nyi ho haarra mo baa zhaam bo
ngu
g. We nyi ho haarra mo ku tii mo ngu
h. Mo bo ni ngu bo mo re go nga yung ku
bo
i. Mo nagha bo ni ngu mo re waas mo
j. Mo nagha bo ni ngu mo re go nga yung
ngu ku bo.
k. Men shabi ngu, men shabi ngu ku
dwoor ngu.

Spreading falsehood and disaffection has
become a hobby for you. What you know
not, you claim to know
Be wary of falsehood, you claim to know
everything.
Your siblings now distrust you
They no longer confide in you
Loved ones hardly relate freely with you
You are avoided for dread of mischief
Everybody keeps you at arm's length due
to mischief
Spotting you from afar friends panic and
disperse.
People run to hide away from you owing
to meanness
Your hardheartedness will catch up with
you.

Song 31

“Nyam Bo Kam Ka Tabo” (“Wasteful City Life”)

Garba, Seddua

1. Yaa Ham da, hye ri kpeny mi nda
kpeny nya, wee ra waar ra tuus da khaa.

Oh, the Ham, what shall do about the Ham
engaged in deeds which bring us shame?

2. Mo bo feny khweky fé nga, nga baa
kpo giye nga kpeny na yang dwoor hyaar
kam ma ka baa kpo haar khi nga. Hyik we
Ham!

On pay day, he goes from shebeen pub to
the other heedless that there is no food at
home for the family. What a shame! This
is inexcusable!

3. Nga baa tuk we nga gaar kyaam ma, we
nga ku zhang tsiin na, zhi nga ku zhang
nga ku raa beky ya.

Such folks fail to sign up their wards at
school, leave the kids naked, unrobed with
the wife starving without food

4. Mo bo feny nga khweky fée, nga kpo jii
haar kam ma, shazhi na gywoos kam ma
bo ni nga, mo re ni dib nyeny nya ra bo,
nga ra dung tuk ngaa njet (r) gha. Ah nga
na jyee. Nga bo ri wok mo ndwak gha,
nga ri twang mo meyi na yi kpiin na, ka

The whole salary is lavished on alcohol
whilst the future is ignored. When the
shebeen queen sees him she says a
'wealthy client' is here, then his ego
misleads him to buy alcohol for all present
at his expense. He owes rental in the city

meyi na yung kpiin nā. Nga baa kpo haar khi nga k̄a baa kpo zhu khi nga.

for lack of decent lifestyle and own no hut in the hamlet he comes from

5. Mo bo feny, zhi nga baa ri ni nga. Wee nga ri cii mo beky ya, zhi nga ri cii beky ya. Nga ku zhwam zhi haar nga gbyet r̄a ku ri syet yi haar nga. Haar nga ku ri ciyi beky ya, Hyik, w̄e zhaa mi!

Once he receives a salary, he abandons wife, and leave the children hungry This has put the family in distress. Our son is a thorn in the flesh and will wreck his family if continued this way, brother!

6. Hye ri kpeny mi ndā kpeny nya, yaa ti zhaa mi? Ngu ri fet yi kukoo ngu. Kukoo ngu maa ngu khweky byeerra, mo bo maa ngu khweky gya gheny nya, ngu ra kpo ji ngu di haar kamma, Hyik ti zhaa mi! Ngu ri shir yi haar ngu ri bwak wu.

What shall we do about this, oh my beloved sister? You frustrate your mother in – law’s efforts. Whenever she provides money for foodstuff, you disappear to a shebeen pub Oh no, my sister! You’ll ruin your home.

7. Ngu ri fet yi kukoo ngu, kukoo ngu maa ngu gyagheny nya, ngu r̄e kpo ji ngu di haar kamma. Ndā ku ywowiny ngu ti zhaa mi? Hyik, tir zhaa mi, w̄e ngu baa ji gaar kyaamma

You are a source of worry to mother - in – law. Money for groceries is spent on alcohol. Does it not bother you that your kids are out of school?

8. Ngu bo ji haar kamma ngu hyeny ngu kike haar. Bente ngu r̄a zhab gha, kpir wu r̄a zhab yi

For you my brother, to the beer seller, you are “boss” but your jeans is torn, your shirt stitched up

9. Shatra bo ti hyeny mo baa ri ni ngu haarra, ngu na yang dwoor hyaar kamma. We ngu ku ri ci mā beky ya. Ngu ri shir yi haar ngu ri bwak wu. Hyik, w̄e Ham ra, hyik tir Ham da, dzaam hye gbab khyi ra, ka gbeb then da ga r̄e hye ri ghi shenynya.

Before dawn, you are out of the house, from one beer store to the next, while your wards die of hunger. You will wreck your home with your own hands, oh no, my brother. Oh, my sister, arise for a change of attitude for the progress of our region

10. Hye ri kpeny bi ndā kpeny nya? Mo bo maa ngu khweky byeerra, ngu r̄e kpo ji ngu haar kamma, ngu ri fet yi kukoo ngu, Ngu r̄a kwoo ngu gan mo ndwak wu, ngu r̄a kwoo ngu gan zhaa yi maar wu, Ngu r̄a kwoo ngu gan ke yi maar wu.

How shall we get money for food, when you end up at the shebeen pub? Mother – in – law is grieved to death because of you. Reflect upon why you, perhaps, look older than your mates. What causes you aging than your parents?

11. W̄e ra, ngu ri kpeny bi ndā kpeny nye? Ngu baa kpo haar khi ngu, mo ndwak wu bang ku ghi shenynya, ngu r̄e ku gus wu but r̄a. Ngu ku yisyis fyeb b̄a, khweky wu ku myeny nyi, mo ndwak wu, ku bang ngu, satira, ku bang ngu

My brother, I ask you, what do we do about you? You have no hut to call yours as your friends have. See how you lag behind. You are merly chasing after shadows since your income is inexorably sapped by friends and ladies.

12. Shazhi gywoos kamma bo ni ngu, mo r̄e a kike kheb b̄a r̄a bo. Mo r̄e ghiny mo

When the beer seller sees you, she calls you “boss” and is delighted with your

hywet rab ba, a na gyos da kamma ra bo,
na gyos taba ra bo. Mo ndwak wu ku ghi
sheny nya ngu ra gus wu ri but ra

spending spree on alcohol and excessive
meat eating! Be reasonable to realise the
progress allies have met leaving you last

SONG 32.

“Dzong Men” (“Anxiety”)

Garba, Seddu’a

- | | |
|--|---|
| 1. Bi <u>nd</u> a bo ywok wu kpo ji ngu gaar
bo bong <u>men</u> a | Whatever situation you find yourself in, Nom <u>ma</u> , na
tell it to God. Never be worried |
| 2. We ngu bo baa go ngu kpo ji ngu
gaar Nom <u>ma</u> na bo bong <u>men</u> a | If your son does not obey you,
pray about it. Do not be burdened |
| 3. Tir ngu bo baa go ngu kpo ji ngu
gaar Nom <u>ma</u> na bo bong <u>men</u> a
(fyen Nom <u>ma</u>) | When your daughter refuses to heed
to counsel, you must not worry.
Pray about it. |
| 4. Nom <u>ma</u> bo baa dwoo ngu, naani
ku ri dwo ngu, na bo bong <u>men</u> a | If the Almighty does not intervene in
your case, who will? Be not be troubled |
| 5. Tir ngu bo baa go ngu kpo ji ngu
gaar Nom <u>ma</u> na bo bong <u>men</u> a | If your daughter disrespects you,
tell God in prayer and be not be distressed |
| 6. Bi <u>nd</u> a bo ywok wu kpo ji ngu
gaar Nom <u>ma</u> , na bo bong <u>men</u> a | Whatever is the situation you find
yourself report it to God in appeal |
| 7. Nom <u>ma</u> bo baa dwoo ngu, naani
ku ri dwo ngu, na bo bong <u>men</u> a | Whatever God does not give you, no
one can make a way for you |
| 8. Nom <u>ma</u> bo mwo we nyi, hywi-
hywiinna bo nga, na bo bong <u>men</u> a | If God blesses your siblings, rejoice with
them and resist being jealous |
| 9. Nom mwo we zhaa ngu, nga ku
ri dwoo ngu, na bo bong <u>men</u> a | When the Almighty enriches your
brother, be happy. Yours is on the way |
| 10. Nom <u>ma</u> bo nwau ngu naan ku ri
cwam ngu, na bo bong <u>men</u> a | Once God elevates you, no one
can stop it |
| 11. Nom <u>ma</u> bo baa maa ngu naan ku ri
maa ngu, na bo bong <u>men</u> a | And what God does not give,
do not feel sad about it |
| 12. Nom <u>na</u> dzyee ngu shu <u>na</u> gywoor,
na bo bong <u>men</u> a | Thank God you are alive
and be cheerful |
| 13. Nom <u>ma</u> bo nwau ngu naan ku ri
cwam ngu, na bo bong <u>men</u> a | Whenever the Almighty promotes a
fellow, no one prevents them |
| 14. Nom <u>ma</u> bo baa dwoo ngu, naani ku
ri dwo ngu, na bo bong <u>men</u> a | If God deserts an individual, nowhere
would such find support |

- | | |
|---|---|
| 15. Mi shaar ngu we zhaa dzong men baa ri gywoo ngu, na bo bong mennā | So, I tell you, my brother, anxiety is worthless. Please, be enthused |
| 16. Mi shaar ngu ti zhaa dzong men baa ri gywoo ngu, na bo bong mennā | Yes, I repeat, my sister, agitation is of no value |
| 17. Dzong mennā ku ri kyuk wu rwong ngā, dzong men baa ri gywoo ngu | Anxiety adds more to sorrow
So, be cheerful, whatever the situation |
| 18. Ngu bo shu shagwoorra baa nā yi ri dwoo ngu, dzong men baa ri gywoo ngu | When you are poor, many would dodge you. Still, do not worry for disquiet is not the solution |
| 19. Nyi bo su mo kpon wee, baa nā yi dwoo nyi, dzong men baa ri gywoo nyi | As orphans, you might be deserted by relatives, but then anxiety simply exacerbates the hurt |
| 20. Ngu fyen Nom mā, Nom mā ku ri dwoo ngu, dzong men baa ri gywoo ngu | In every situation, be prayerful and have faith. Help will come but worry is injurious |
| 21. Nom mā bo baa dwoo ngu, naani ku ri dwo ngu, na bo bong mennā | Whatever God bestows you with no one can change it |
| 22. Nom mā bo mwo we nyi, hywi-hywiin nā bo nga, na bo bong mennā | If your relative is endowed by God, rejoice with him. Do not be envious |
| 23. Wē, hye ri kpennā san Nom mā, dzong men baa ri gywoo ngu | My brother, what shall we do with God's providence? Worry will not help |
| 24. Gyaa rā bo ywok wu, kpo ji ngu gaar Nom mā, dzong men baa ri gywoo ngu | At anytime you fall into trouble, be not be dismayed. Worrying is not the panacea |
| 25. Rwong ngā bo rrowiny ngu, kpo ji ngu gaar Nom mā, na bo bong mennā | When you are sick, complain to
Do not let worry weight you |
| 26. Mo bo gher (ghet) wu haar nyi, kpo ji ngu gaar Nom mā, na bo bong mennā | If society treats you with scorn direct it to God. Do not be troubled |
| 27. Na bo go njaa bo we zhaa ngu, dzong men baa ri gywoo ngu | Do not be indignant of your brother
Restlessness benefits no one |
| 28. Na bo gbang ngu ri we zhaa ngu, dzong men baa ri gywoo ngu | Avoid resentment with family members.
Such attitude destroys a relationship |
| 29. Nom mā bo baa dwoo ngu, naani ku ri dwo ngu, na bo bong mennā | Once you are not destined for a thing no amount of exertion will give it to you |
| 30. Deny shar, we zhaa mi, na bo bong mennā fyen Nom mā | Remain firm and determined, my brother
Envy benefits no one, but be prayerful |

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| 31. We ngu bo baa go ngu, ngu kpeny mi nda kpyeny nye? Na bo bong menna | If your children go against you, what should you do? Do not be troubled at all |
| 32. San Nom ma naan ri jyee bo kii, na bo bong menna | The predestined of God, what shall we do about it? |
| 33. Wee ngu bo kpee mo kyaamma, ngu kpeny mi nda kpyeny nye? | If your children drop out from school, What will you do about it? |
| 34. Mo bo gbang mo ri ngu di ho khebba, na bo bong menna | Should they be stubborn and defy your admonition? Never let worry weight you |
| 35. Nyi dzaardzaarra ka naa ywok we, na bo bong menna | Have you been married without birth Do not be disconcerted, be hopeful |
| 36. Hye ri kpeny mi nda kpyeny nye, na bo bong menna, fyen Nom ma | What is it to be done about trials of life Please, do not be anxious |
| 37. Bi shu nda ngu ghab na bo bong menna, fyen Nom ma | Whatever happens to you in this world Worrying is not the answer but prayer |
| 38. Nom ma bo baa dwo ngu, naani ku ri dwo ngu, dzong men baa ri gywoo ngu | The help which comes not from God is no relief at all |
| 39. Rwong nga bo rrowiny ngu, na bo bong menna, fyen Nom ma | If you are bedevilled by sickness Let it not weight you down |
| 40. Mo ndwak wu bo baa go nyi ngu na bo bong menna, fyen Nom ma | When your friends forsake you Worry is not the solution |
| 41. Ngu bo gbo ri gaar kyaam ma, na bo bong menna, fyen Nom ma | If you fail exams at school It is not the end of the world |
| 42. Nom ma yi dwoo we nyi, nga ku ri dwo ngu, fyen Nom ma | The God who lifted your brother is able to raised you too |
| 43. Ngu baa wok kywomma na bo bong menna, fyen Nom ma | If unsuccessful in securing admission, do not be troubled, but pray |
| 44. Ndwak wu bo wok kywomma na bo bong menna, fyen Nom ma | When a friend gets an offer of admission celebrate with him and pray for your turn |
| 45. Ndwak wu bo dur zhii, ngu ku naa dut zhii, fyen Nom ma | When you friend weds a wife, be happy for him. Yours will come |
| 46. Zhi ngu bo gher (ghet) wu na bo bong menna, fyen Nom ma | If your wife disrespects you, be not be upset, be patient |
| 47. Zhi ngu bo wur gha, na bo bong menna, fyen Nom ma | When your wife deserts you, do not be restless, |

48. Khak wu rā bo cwam ngu, na
bo bong menna, fyen Nom mā
If your husband divorces you, be cheerful,
and take solace in the Lord
49. Nom nadyee baa giye
gyan tser gha.
Nothing is too difficult for God,
Almighty

SONG 33. “Hye Shim Mo Ndwak Ra” (“Let us Care for One Another”)

Garba, Seddu’a

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| 1. Jok Nom mā ki shaar da yaa we
bap haarra, hye dwo mo ndwak ra | The word of God tells us to care for our
colleagues |
| 2. Jok Nom mā ki shaar da hye shim
mo ndwak ra | Yes, the gospel teaches us to love
our neighbours |
| 3. Mi kpeny nda noo, we zhaa,
ngu gbang ngu ri mii? | What wrong have I done you that you loathe
me so, my brother? |
| 4. Mi kpeny nda noo, ti zhaa,
ngu gbang ngu ri mii? | Sister, what is my guilt that provokes
you to hate me? |
| 5. Jok Nom mā ki shaar da
hye dwo mo ndwak ra, noo | The teaching of the Lord admonishes us
to care for one another |
| 6. Mi kpeny nda noo, we zhaa mi noo,
ngu re gbang ngu ri mii, a mi nda? | Therefore, what have I done to you, my
Brother, that you despise me so? |
| 7. Hye dwo mo ndwak ra, khai,
yaa we bap haarra | Let hospitality be our binding force, oh
my neighbour |
| 8. Mi kpeny nda noo, we zhaa,
ngu re gbang ngu ri mii? | What is the wrong that I have done you
that warrants hostility between us? |
| 9. Jok Nom mā ki shaar da a
hye shim mo ndwak ra, khai | The word of God instructs us to tolerate
one another |
| 10. E, mi kpeny ngu nda, we zhaa mi,
ngu re gbang ngu ri mii? | What discomfort have I caused you,
My brother which that you against me? |
| 11. O, hyee be, ti zhaa mi, yaa
ti zhaa, we zha mi noo | Oh no, what is it my sister, oh yes, with
you, too, my brother? |
| 12. Ngu gbang ngu ri mii, a mi nda?
Kun yi mar nga ku kwaar gha
dzam hyar yi ngban-na | That we at logger heads is not good at all.
To be old but involved in planting seeds
of discord does not speak well of you |
| 13. Mi kpeny ngu nda noo, we zhaa?
Jok Nom mā shaar da, we zhaa mi,
a hye shim mo ndwak ra | What crime have I done you, my brother
Do not forget we are admonished to
care for one another |

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|---|---|
| 14. Jesu, we Nom mā, nga taam da sim mā, k̄a twang hye shim mo ndwak ra. We Nom mā, nga, taam da sim mā | Jesus Christ, the Son of God, teaches us the benefit of loving one another
It was He, who taught us about love |
| 15. E, mi kpeny ngu nd̄a noo, ti zhaa mi, ngu r̄e gbang ngu ri mii? | I ask you, what wrong have I done that you hate me so? |
| 16. Mi ruwiny nyu ngu baa shim, mi r̄a kpeny ngu nd̄a kii? | Whenever I greet you, you walk past without response |
| 17. Yaa, hyik, we zhaa mi, yaa we bap haarr̄a, mi kpeny ngu nd̄a, kii? | Oh yeah, oh no, my brother, you too, my neighbour. What is the matter, tell me. |
| 18. Mi kpeny ngu nd̄a noo, we zhaa, o we bap haarr̄a, ngu r̄e gbang ngu ri mii? | What fault of mine, my brother, my fellow, is the cause for this hostility? |
| 19. A mi ghi nd̄a k̄a maa ngu noo, we zhaa, ngu r̄e gbang ngu ri mii? | What did I deprive you of, brother, which warrants enmity? |
| 20. Mi ghi nd̄a k̄a cwam ngu khai, yaa we zhaa, ngu r̄e gbang ngu ri mii? | Have I robbed you of anything, oh my brother, that you are unhappy with me? |
| 21. Ngu fyen nd̄a mi cwam ngu khai, yaa we zhaa, ngu r̄e gbang ngu ri mii? | What have you asked from me that I denied you of? |
| 22. Oyaa, hye be, ti zhaa, ya we zhaa mi, yaa we bap haarr̄a | Oh yeah, be guarded, my sister, yes, my neighbour |
| 23. Oyaa, hye be, ti zhaa, ya we zhaa mi, hye shim mo ndwak ra noo | Yeah, my brother, be warned, we need to care for one another |
| 24. Bi nd̄a bo ywok wu, we ra, hye faar bofer da | Whatever the circumstance you find yourself, let's find resolution as siblings |
| 25. Hye bo faar bofer da, Nom mā ku ri dwoo ra | When we sit in counsel as brethren, we should resolve our challenges affably |
| 26. Mi kpeny ngu nd̄a noo, ya we bap haarr̄a ngu r̄e gbang ngu ri mii? | You rise against me all the time.
Tell me, what wrong have I done you? |

SONG 34. "Otoloyi, Na Bo Tuk Bi Njirnjir Jok" ("Loss of Values")

Garba, Seddu'a

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| 1. Gi ȳe mi baa kpeny mo ra twang a mi kpeny ki | What I did not do, I am arraigned as the perpetrator |
| 2. N̄agh̄a bo twang naanang kii ra h̄en yi shwoom mā | The moment an individual speaks the truth, society becomes upset |

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| 3. We dzo bwak bi hye ri kpen n̄a san
Nom m̄a? | The small goat I own, is now source of envy
How shall we do with God's gift? |
| 4. We ngan-nḡa mo ra ryem nga o shep
dzoo, we kpon we mo ra ryem nga o
yes th̄a | The child of the rich is pacified with a she-
goat but that of the poor a cricket
is enough |
| 5. Nom m̄a dut kpon we nga naa shet o
nyeny nga | The living state of the orphan is at all
times miserable |
| Otoloyi, Otololo ...yawo mi | Otoloyi, Otololo (a cry of distress), my mother |
| 6. N̄agh̄a bo twang naanang kii ra h̄en
yi gȳa shwoomm̄a | To be honest nowadays has turned out to be
threatened |
| 7. N̄agh̄a bo twang naanang mo ra kpo
nga ri gbiny nyi | The truthful ones are unfairly unheeded to
whilst the dishonest, walk freely |
| 8. We dzo bwak bi hye ri kpen n̄a san
Nom m̄a | The little I have, I am pleased and thankful
to God for |
| 9. Nom m̄a dut kpon we, nga re naa
shet o gyaan nga | The neglect the orphan suffers makes them
prefer to live in isolation |
| 10. Bi ri kywang di Musa a nga jeje ri
baa kwa ji | Go tell Musa, he might end up not going
ahead with his plan |
| 11. Jeje ri baa kwa ji, a mi nd̄a ku
nga rwoyiny | He could end up a loser, what is the problem
with him? |
| 12. Jeje ri baa kwa ji, gaa gyaa yung
bap kap Njon | He might lose his vision although
he is near the goal |
| 13. Otoloyi we zhaa mi, Otololo we zhaa
mi Otoloyi, na bo tuk bi njirn̄jir jok | Otoloyi ⁴⁹ , my brother, Otololo... brother
Otoloyi, do not drag me into fruitless talk |
| 14. We kpon we mo ra ryem nga o yes | The child of the poor may be appeased with th̄a
cricket |
| 15. We ngan-nḡa mo ra ryem nga o
shep dzo | But one child born with a golden spoon
demands for a she goat |
| 16. N̄agh̄a bo twang naanang kii ra
h̄en yi gȳa shwoom m̄a | Truth is bitter and speaking it comes with
great price |
| 17. N̄agh̄a bo twang naanang mo ra
kpo nga ri gbiny nyi | One could be hated for standing up for
the truth |

⁴⁹ *Otoloyi* is a shout of distress, a signal that one might be in need of help, or just an exclamation expressing shock.

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|---|---|
| 18. Gi yē mi baa kpeny ki mo ra twang
a mi kpeny ki | What I did not do is alleged
to have been done by me |
| 19. Gi yē mi baa cēky ki mo ra twang
a mi cēky ki | What I know nothing about is now linked
to me |
| 20. Nom mā̄ dut kpon we nga ra shet ho
gyaan nga | The appalling condition of the orphan
estranges him from his society |
| 21. Otololo o na bo tuk bi njirnjir jok
O we dzo bwak bi noo | Oh, do not drag me into worthless talk
However, the little I own, I prize it greatly |
| 22. We dzo bwak bi hye ri kpennā san
Nom mā̄ | The small possession, I have, I am pleased
and thankful for |
| 23. Tir dzo bwak bi hye ri kpennā san
Nom mā̄ | My she goat, what should we do
with gifts from God? |
| 24. Jeb Swantong, nga ri jii ri kampala
kā naa kwaarrā noo | Jeb Swantong went to Kampala
and yet to return |
| 25. Tir dzo bwak bi hye ri kpennā san
Nom mā̄ | My she goat, what should be done
with what one has? |
| 26. We zhā bwak bi, hye ri kpennā san
Nom mā̄ | My only brother, what shall we
do with this state of affairs? |
| 27. We ngan-ngā mo ra ryem nga o
shep dzo | The child of the rich asks for a
goat to be placated |
| 28. We kpon we mo ra ryem nga o
yes thā | But the poor child cries for
a petite cricket. |
| 29. Nom mā̄ dut kpon we nga ra shet ho
gyaan nga | The condition of the orphan pushes
them to the margin of society. |
| 30. Nom mā̄ dut kpon we, nā waarrā rē
ku zhaam nga | The wretched condition of the orphan
is no cause for laughter |
| 31. We zhā bwak bi, yaa, na bo zhaam
Mi | My brother, please, mock not
at my situation |
| 32. Otoloyi, na bo tuk bi njirnjir jok | Oh, no, do not implicate me in vain talk |

SONG 35.

“Mi Shim Ngu” (“I Cherish You”)

Garba, Seddu’a

*Tsas Gom**Prologue*

Ayaa, yawo mi noo, ayaa yawo mi,

yawo

Mi shim ngu yawo mi noo, mi shim ngu

yawo mi mi shim ngu noo

Oh, yes, my mother, my adorable

mother

I love you, mother, I cherish you,

mama, I love you so dearly

1. Mi shim ngu, mo ndwak bi noo, hye shim
mo zhaa ra, hye shim mo nooI adulate you. Friends, let’s appreciate
our mothers. We must revere them2. Ngu bo gos kpoofe we zhaa mi, bo shup
yawo ngu ka khwiin ngaWhen you buy a car, my brother,
go give mum a treat3. Nom ma bo maa ngu kywomma, we zhaa,
gos yi yawo ngu ntoorra ka khwiin nooOnce you get employed, brethren,
buy gifts for your mum. She deserves it4. Ngu bo baa shim yawo ngu, we ra,
ngu bo baa shim yawo ngu, ngu gbo nooAnyone who does not care for their
mother is unwise5. O ya we zhaa mi noo, hye shim yawo,
hye shim ngaOh, please my brethren, let’s
love our mothers. Let’s care for them6. Gi ye ngu kpeny, yawo mi, nda kii mi ri
kpeny mi baa cekyThe sacrifice you made for my sake,
mum, what shall I do to show respect?7. Nom ma ku ri feny ngu, yawo mi,
Nom ma ku ro feny ngu mi kpek nooGod Almighty would repay you for
your inexpressible care for me8. Ngu bo baa dwo yawo ngu, we ra, ngu
bo baa dwo yawo ngu, ngu gbo, nooNot supporting one’s mother is unwise
Do not abandon your mother9. Bekyya ra bo rrowiny ngu, ti zhaa mi,
naan ri maa kpa, yawo miWhen you were hungry, it was mother
who ensured you got food.10. Mi shim ngu yawo mi noo, mi shim ngu
yawo mi, mi shim ngu, nooThat is why I cherish my mother
Mummy, I adore you.11. Gbyem ye mi bo rwong, tir zhaa mi,
naani ku ri haam mi, yawo mi, nooIn the absence of the mother, who would
stand by you when you are ill?12. Bekyya ra bo rrowiny ngu, ti zhaa mi,
naan ri maa kpa, yawo miWhen you are hungry, my sister, who
will give you food? It is a loving mother13. Bi nda ra bo ywok bi we zhaa mi
naan ku ri ghang mi, yaa mi, nooIf anything happens to me, my brother,
who shall look after me, if not mother?14. Mi shim ngu yawo mi, mi shim ngu,
mi shim ngu, yawo mi, mi shim ngu,
noo, yaI love you, mother, I cherish your love
for me, mummy. I won’t fail to think of
you wherever I go

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|---|---|
| 15. Gi ye ngu kpeny mi, yawo mi, mi baa
ri zhir yi, mi kpekyā | The sacrifice you made for my sake,
I shall not forget. |
| 16. Mi bo kpeny khwekyya, yawo mi,
mi ri gos wu kpoofe, mi kpek noo, ya | Once I become successful, my mother,
I'll buy you a car in appreciation |
| 17. Nom mā bo maa ngu kywomma we
zhaa, gos yi yawo ngu ntoorra kā
khwiin nga, noo | When you are employed, my brethren,
shower your mother with gifts in thanks
and celebrate her for caring for you. |
| 18. Dang ciri, yawo mi, noo, dang ciri
yawo mi, dang ciri noo | Now that you are no more, rest on.
A day comes, we shall meet in eternity |

SONG 36.**“Ntar Nyam” (“The Hunter”)****Garba, Seddu’a**

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| 1. Rituk ghā shu tee nwom shākhak ghā,
Hya khwa titaanna kā wut da ri dwaa
we ra | The night is over and the day is here,
men of valour. Let's get ready and go
hunting. |
| 2. Di ree we nanggwang ngā, hye ri ni ngu,
noo. | Today, the audacity of the cub of the
leopard ⁵¹ will be tried |
| Shākhak ghā shu bo feri:waarung kā gan
waarra khai | Amongst two men, one is daring than the
other |
| 3. Hye ra khwa titaanna kā wut di dwaa
we ra
Ngu bo ryer bekyya ku ri ghā har ngu
Shub zhwanna hye ri wut da ri dwaa,
ngbaa ryam | Let's take some water and head to the forest,
my brother. Hunger overruns the home of the
slothful
Thus, arise, take up your hoe and lead the
way to the farm, brave man |
| 4. Di ree nwom mā jye noo, we ra.
Hye khwa titaan nā kā wut di dwaa
Ndā hye ri kpeny noo, we ra?
Ngu bo ghaa ngu ho sheky ya naan ngu
ri ni? | This day is the hour of reckoning, brother.
Drink some water then we go to the farm
What else shall we involve in, brother?
The hunter is set to go to the jungle, who shall
hold him back? |
| 5. Di ree hyeri cekey wu shākhak ghā
Hye khwa titaan nā kā wut da di dwaa
Shākhak ghā
Ngu bo ryer beky ya ku ri ghā ri har ngu | Men's bravery will be tested today
Guzzle some water and let's proceed to the
farm, fearless men
Famine rattles the household of the lazy |

⁵¹ In the Ham culture, there is often this metaphorical exemplum attributing the people to the leopard. In the study the researcher has carried out, there is a recurrent suggestion that the leopard is the totem (emblem) of the society.

6. Hye khwa titaan n̄a k̄a wut da di dwaa
Khai. Shub zhwan ngu hye wut da di dwaa,
we ra
Therefore, get some food as we go to the
farm, comrade. Take up your hoe and head to
the farm, brother
7. Di ree nwom mā jye noo, we ra.
Shakhak gh̄a ku shu dwaa ngu r̄e ku ran
haarra. Ngu bo ryer beky ya ku ri gh̄a haar
ngu khai
Masculinity is on trial today, comrades.
Men are on the farm but you are asleep.
When you are lazy, hunger will conquer your
household
8. We ra, shwak hye ji r̄a dwaa. Shakhak
gh̄a ku shu dwaa, shazhi ku shet haar r̄a
Naan ri tat twak wu, we ra? Shakhak
gh̄a bang ku shu dwaa, khai
Brother, let's go the farm. Brave men love to
on the farm but weakling
Who stands in your stead, my brother?
Maleness is tested in bravery, my pal.
9. Shakhak gh̄a ku shu dwaa ngu r̄e ku ran
haar r̄a, khai
Ngu bo baa wut, tam mā bo dut wu
shub taa ngu, khai
Gallant men engage in masculine tasks and
not laxity
Comrade in expedition when you linger
at home, there won't be meat to eat
10. Beky ya ri bo dut wu shub zhwan ngu,
khai. Rituk gh̄a ki shu tee nwom mā noo,
khwa titaan n̄a k̄a wut da dwaa, khai
To chase away famine, let's toil comrade.
The night bears no terror for brave men.
Take some water so we go to the bush
11. Tat taa ngu, ngu ri kpen n̄a, we ra?
Shakhak gh̄a bang ku shu dwaa
khai, di ree, kyat bi ririk
What are you waiting for to throw the bow?
Courageous men have all assembled in the
scrubland, oh, oh, sing me a yodel
12. Shakhak gh̄a, mo k̄a taar bo ririk gh̄a,
T̄a shakhak gh̄a, shazhi k̄a baa bat.
T̄a shazhi, syeywe ku kyenkyen
T̄a shakhak gh̄a, syeywe k̄a baa bat
nkpan shakhak gh̄a, shazhi k̄a baa bat
The fearless of men get yodelled
The arrows of heroic hunters are feared
But the bow of the sloth toy with
The poisonous arrows of masculine hunters
are dreaded by cowards
13. Di ree shat̄ra hyeen-nyi noo, we ra
Di ree hye wut da dwaa, shakhak
It is day break, there is no place to hide
At sunrise, we leave for the backwoods
14. Di dwaa mo ri ceky wu noo, shakhak gh̄a
Shakhak, hye wut da dwaa, we ra
Hye khwa titaan n̄a k̄a wut da ri dwaa,
we ra.
The wilds is where maleness is tried
Bold men, let's go to the farm
Take some water and off to the jungle
we go
15. Dzaaki⁵⁰ yung ku jyab wu di dwaa
Nanggwang-nga yung ku jyab wu di dwaa.
Burkpeny nȳa yung ku jyab wu di dwaa
The lion awaits you in the forest
The leopard awaits to test your bravery
The python, a fierce snake, lurks in the grass

⁵⁰ The Ham seem not to have an indigeneous word for a lion in Hyam. An evidence to this claim is that *dzaaki*, signifying the lion is derived from Hausa loaned word, *zaki*.

16. Burkpeny nyā bo ghā ho khe**b** bā,
naan ni ku ri gum nga?
Shākhak ghā ku shu ri na di ree?
Only the bravest of men can dare a python
when it enters the habitat of mankind.
Where are our bold menfolk?
17. Di ree mo ri ce**ky** wu noo, shākhak
Hye khwa titaan nā k**ā** wut da ri
dwa**a**, shākhak
This day is the stint of reckoning, kinsmen.
Take some water, let's go to the wilds, men.
18. Shākhak ku shu dwa**a** shāzhi
shu ri haar r**ā**, khai
Courageous men are in the woods, but the
coward loiter at home, my comrade
19. Di ree, h**ye** wut da ri dwa**a**, khai
O baam bo ni k**yang** shākhak ghā
At sunrise, we leave for the farm to work
Come, behold the farmstead of the daring
20. Shāzhi, d**zaam** bo nyi shākhák ghā
Shākhak ku shu ngba**a** yam m**ā**, khai
Burkpeny nyā yung ku j**yab** wu di
dwa**a** k**hyai**
The feeble, come witness men of valour
Hard working menfolk are titleholders
They dread not the python in the grassland,
comrade
Nanggwang-nga yung ku j**yab** wu di
dwa**a** khai
The leopard in the forest scares not the
courageous, my friend
21. Di ree, Nom m**ā** j**yee** noo, w**e** ra
Di ree, Nom m**ā** j**yee** noo, shākhak ghā
Today is the day of trial, brother
This is the hour of surprises, menfolk

SONG 37. “Dzaam Bo Dwo Mi Hywiin nā” (“Come, Celebrate me with me”)

Garba, Seddu'a

Hyas Gom

Dzaam noo, dzaam bo gywo mi
hywiin nā

1. Mi h**yees** yi Ham da, dzaam bo
gywo mi Hywiin nā

2. Dwa**a** y**e** h**ye** y**isyis** y**e**, dwa ba ku
shu dwa k**yas**

3. We yi ba kyakyath**a**, naan ce**ky** h**ye**
nga ri shwak dzidz**ii**

4. Gby**em** me mi cas khwet gbyam m**ā**
na waarr**ā** re ku zhaam mi

5. Mo bo ni mi o khe**b** b**ā** mo re ku
cye**eb** mo ndwak bi

6. Nom m**ā** r**ā** nwau mi ree mo r**ā** hen m**ā**
mo ndwak bi

Chorus

Oh come, oh come, and celebrate
with me

I call on you, the Ham, to come join
me in jubilation

Our life in this world is like the
case of a child bidding to creep

A child unable with effort to crawl
offers no sign of taking the first step

At the time I began playing the zither
many laughed and mocked at me

Everywhere I was seen in the village,
I got ridiculed by friends

But now that I have made success,
the scorners have turned friends

7. Bo ni mo-ndwak gbyang mi mo ra
hen ma mo dwak bi
Come and see how my haters are
now comrades overnight
8. Bo ni nabe zhaam mi mo ra hen ma
mo ndwak bi
Those who scorned at me
turned enthusiasts and buddies
9. Gi ye Nom ma ra kpeny mi, dzaam
bo gywo mi hywiin na
For what the Lord has down for me,
come and celebrate with me
10. Mi ku hywi-hywiin na ho men mi gi ye
Nom ma ra kpeny mi
My heart is filled with joy for what
God has done me
11. Mo ndwak gbyang mi zhaam mi ka
twang mi ri bong mi
My adversaries had dismissed my
struggle and even dubbed it fruitless
12. Dzaam wee ra, dzaam bo gywo
mi Hywiin na
Come, come, my brothers, come
rejoice with me
13. Dzaam Ham ma, riryat ra, dzaam
bo gywo mi hywiin na
Oh, come, arise, the Ham, to join
in the celebration
14. Di kpyosu mo ndwak gbyang mi
Nom ma ra nwau mi
It is to the shame of my antagonists
that I have been elevated
15. Ngu bo ceky Nom ma ra nwau ngu
baam bo dwo mi hywiin na
If you reckon God has blessed you
then join me in jubilation
16. Gi ye Nom ma ra kpeny mi ki mi
ku hywi – hywiin na
My cause of delight is on what
God done for me
17. Dzaam Ham da riryatra dzaam
bo gywo mi hywiin na
Come, all of the Ham, come and
rejoice with me
18. Nom ma ra jyee noo, dzaam
bo gywo mi hywiinna
God is able so arise and join me
with a song of victory
19. Mi reny zhi mo cwam mi Nom ma
ra sheny mo zhii mi
I was refused by the lady I loved
but God has given me one
20. Dzaam bo nyi gi ye Nom ma ra
kpeny mi
Please, come and behold what God
has done for me
21. Di gaar mo ndwak gbyang mi,
mi ra hen migya kywoor ra
In the eyes of my former foes
I have turned into the favourite
22. Dzaam mo tir da bo nyi gi ye
nga kpeny mi
Come, my sisters, come behold what
I have become
23. Di kpyosu mo ndwak gbyang mi
Nom ma ra nwau mi
Before the eyes of my past foes
I am now the beloved of all
24. Mo ndwak gha naa cat ka
gbyem ba mi ri bong mi
My friends had assumed I would
fail and be wrecked
25. Ngu bo ceky Nom ma ra nwau
ngu baam bo dwo mi hywiin na
If you reckon God has been kind to
come join me in celebration

26. Fu swat Hama, riryatra,
dzaam bo gywo mi hywiin na

All Ham musicians, please, come
join in the dance of triumph

27. Dzaam, mo ndwak bi,
dzaam bo gywo mi hywiin na

Come, all my friends, come rejoice
with me.

Garba, S. (2013). *Ntar Nyam*. DiNom Gospel Sound, Kaduna - Nigeria.

SONG 38.

“Men Shabi” (“Mischief”)⁵²

Kyumen, Tabitha

1. Men shabi shu shabi,
Men shabi baa kpo tsatsi, noo
Men shabi shu men shabi

Mischief is evil, no matter what!
It’s unexplainable
To be malicious is evil

Hyas Gom

Men shabi shu jo we zhaa mi, ghyim
ka fwot wu, ngu ri ni su nawaar ra

Chorus

Mischief is like a mountain. You must
overcome it to see clearly

2. Men shabi shu jo ti zhaa mi, ghim
Ka fwot wu, ngu ri su na waar ra
3. Ngu ku ris we zhaa ngu a nga shu
na men shabi, di gaar Jesu na dzyee,
riryatra hye naa shu fu men shabi

Evil is an enormous hill, to surmount it, one
must eschew it
One may imagine it is their partner that are
evil and ignoring that mischief lurks in their
own hearts too

4. Bo na syeb ba, ka na yi ku khwiny
khyi, ka na yi ku ghab hang nga, di
gaar. Nom ma su men shabi.

The one who steals and the trouble maker as
before God all are viewed as evil

5. Hye shu wee mbwankob, hye shu
wee mbwankob, hye ra shu wee
mbwankob, baa na yi fet kobba, noo

As fallible beings, do not apportion blame
to others but learn to tolerate and seek peace
with one another

SONG 39.

“Gaar Ye Ngu Wok Khi Ngu” (“Contentment”)

Kyumen, Tabitha

1. Gaar ye ngu ra wok khi ngu, we zhaa mi

Whatsoever is the case in your life, brother,

2. Gaar ye ngu ra wok khi ngu, ti zhaa mi

In whatever condition you are, my sister,

3. Gaar ye ngu ra wok khi ngu, mo zhaa mi.
Hye twang di Nom ma Hye kpek gha

Whatsoever is the circumstance, mothers
Let’s all be thankful

⁵² Tabitha Kyumen Dennis, one of the most popular female musicians in Ham land, is sincerely thanked for been able to write the songs in Hyam at a time orthography in the language was still unpopular. Your effort remains an inspiration to this study.

4. Ngu yi r̄a wok khi ngu, ngu shu ngannga
If you have found riches, in this world, my brother
5. Ngu yi r̄a wok khi ngu, ngu shufu ngan
Perhaps, you've found wealth.
6. Ngu yi r̄a wok khi ngu, ngu ghi k̄a khwa
noo w̄e ra, ngu kpek we Nom m̄a
Though others live in plenty, but you are miserable, still give praise to God.
7. Ngu bo wok gbyem m̄ ka ji gaar
kyaamma, ngu bo wok khi ngu ka ryam-
ryamma di haarra, di gaar r̄a ngu wok khi
ngu, w̄e zhaa mi, ngu twang di w̄e Nom m̄a
ngu kpek gha.
If you are at school, whereas some are planters in the village, whatever it is my brothers, be grateful and do not haughty
8. Mo nges th̄a na bo zhaam mo raar, mo
raar r̄a na bo get giye nyi kpyo, giye ngu
wok di ho haar ngu, twang di Nom m̄a ngu
kpek gha. Ngu r̄a wok byeer r̄a ku fuur di ho
zhu ngu, ngu r̄a wok shi cwoon noo k̄a twak
gha, twang di Nom m̄a ngu kpek
The rich, do not mock the poor, while the poor must not envy the rich, whatsoever it is that you have, be thankful and happy. Even if you have no much food in the house, be thankful, others may not have what you've got. When you are lucky to get ingredients for gravy, remember there may be those who are without a soupçon⁵³ of salt in the house, therefore, learn to be thankful.

⁵³In the Ham area, the grimmest situation which depicts poverty is typified in the metaphor of lack of salt at home. The worldview of the symbol of salt representing destitution, perhaps, stems from the fact that it is one of the cheapest commodities in the market.

SONG 40.

“Ci” (“Death”)
Kyumen, Tabitha**Hyas Gomma**

Ci, o ci, noo
 Ngu ba kpo gbyem ma
 Ci, o ci, noo
 Ba kpo ntwoor ra

Chorus

Death, oh death
 You are friend to no one
 Death, oh death
 You are without mercy

1. Sha kpo, ka syeywe, ci ka
 kha mo

The very old and the young, are all swept
 away by death

2. Mo ngestha, ka fu gbyet ra, ci,
 bo shub mo

The rich and the poor, all cannot escape
 the grip of death

3. Sha hyeny nya ka shashitra, ci, bo
 shub mo

The fair skinned, and the dark in society,
 all fall victims in the hands of death

4. Ngu shet ka ki ke ngu noo, cii bo
 shub nga

You are cheerful with your father, then
 death swiftly comes knocking

5. Go ryem ngu ka zhaa ngu, cii bo
 shub gha

When you are pleased with your mother,
 death snatches her unannounced

6. Tir sim ngu di ho haar ra, ci bo
 shub gha.

One's lovely daughter too is not spared by
 the tight grip of death

8. We ngu wuzhinna ci bo shub yi

Living with an only child does not deter
 death from coming

Kyuuth

Ci, o ci, noo
 Ngu ba kpo gbyam mo
 Ci, o ci, noo
 Ngu ba kpo ntwoorro

Epilogue

Death, oh death
 You give no notice
 Death, Oh death,
 You have no pity at all

Kyumen, T. *Hywok*. Dir. Lawrence. DiNom Gospel Sound, Kaduna – Nigeria

SONG 41. “Ghyi Sheny Baa Su Di Khyeb Da” (“Our Land Needs Development”)**Setduwa, Sunday**

1. Yaa, mo zhaa ra bGhyi sheny nya baa su di khyeb ra	Oh, our mothers We lack significant growth in our land
2. O yaa, mo tir da Ghyi sheny nya baa su di khyeb ra	Oh, sisters, limited progress is noticeable in our area
3. O yaa, mo we ra Ghyi sheny nya baa su di khyeb ra	Oh, brothers, There is no substantial growth in our land
4. Hye ri kpeny mi nda Ka ghyi sheny nya su ri Ham da?	What then shall we do, To engender development in Ham land?
5. Yaa, mo ke ra Ghyi sheny nya baa su di khyeb ra	Oh, forebears, We need improvement in the community
6. Yaa, mo ke ra Ghyi sheny nya baa su di khyeb ra	Oh, our elders Change is desirous in Ham land
7. Yaa, mo Ham da Ghyi sheny nya baa su di khyeb ra	Oh, the Ham There should be progress in Ham area
8. Hye ri kpeny mi da Ka ghyi sheny nya su ri Ham da	How shall we promote development in our land?
9. Kike ngu ra kum rwong ngo Mo na waar ra bo di ruwiny nga	When your father fell ill, the community demonstrated concern and exhibited solidarity
10. Kike ngu ra kum rwong ngo Mo na waar ra bo di ruwiny nga	When the illness got severe some seemed concerned, even sympathetic
11. Kike ngu ra kum rwong ngo Mo na waar ra bo di ner nga	As the ill-health persisted. Others attended to him in expression of love
12. Gbyem ye kike ngu bo cii Mo na waar ra ra ku hywiin hywiinna	But when he finally died, feigning kinsmen celebrated
13. Gbyem me kike ngu dzi cii Mo na waar ra ka hywiin hywiinna	After the demise of your father, Wicked neighbours begun to rejoice
14. We kyang ye kike ngu cii ka hwabyi We kyang ba, baa su su nyi	The piece of land he left behind belongs to another household
15a. Kike nyi nga ku kwab ki We kyang ba, ba su su nyi Kike nyi, nga kukwab ki	Your father had leased it from someone Therefore the land is not inheritable Since it was loaned from another family

- 16 a. Gyā dwaa, Nom mā maa nyi
Kii kyuk mo shwak njaa
- The fortune you have and is the reason for bitterness
17. Njab byeerra Nom mā maa nyi
Kii kyuk mo shwak njaa
- The wealth you have got is the root of the acrimony
18. Gur kpaarra Nom mā maa nyi
Kii kyuk mo shwak njaa
- The Maize you harvested in plenty is another purpose for hatred
19. Chitta, Nom mā maa nyi
Kii kyuk mo shwak njaa
- The ginger your family has in abundant quantity engenders the hostility you face
- 20a. Ngban nga Nom mā maa nyi
b Kii kyuk mo shwak njaa
- The goodwill you enjoy in the community is the basis of this sullenness
21. Hye ri kpeny mi da
Ka ghyi sheny nyā su ri Ham da
- What then shall we do to encourage sincere interrelation, oh the Ham?
22. Ya, mo zhaa ra
Ghyi sheny nyā baa su di khyeb da
- Oh, mothers,
We need meaningful progress in our land
23. O ya, mo tir da
Ghyi sheny nyā baa su di khyeb da
- Oh, sisters,
Sociable living is absent in our society
24. O ya, mo wee ra
Ghyi sheny nyā baa su di khyeb da
- Oh, my brothers,
We've lost sense of unity amid our people
25. Hye ri kpeny mi ndā, kā yi sheny nyā su ri Ham da
- How do we right this state of affairs to stir up growth in Ham land?
26. Ya, mo ke ra
Ya, mo kpyo ra
- Oh, our forebears
Oh, my kinsmen
27. Ya, Fu Ham da
Hye ri kpeny mi ndā kā ghyi sheny nye su ri Ham da
- Oh, all the Ham
What shall we do to bring about transformation in our land?
28. O ya, shāzhí dzaaro, shi men nyi kā dzidzi nyi, noo, nwom yē khak wu bo cii, ngu ri kap yak wu kā deny mi ndā
- Oh, married ladies, be watchful with your life in the community. The day your husband dies, you might find yourself in misery
29. Wee ngu bo wurbo, ngu shub gyá khak wu ka gap yi. Wee ngu bo wurbo, ngu shub kpyit khakwu ri gapyi
- When your children are away, you gather your husband's stuff and give away without assent.
30. Wee ngu bo wurbo, ngu shub citta khak wu ka ri gos-yi. Wee ngu bo wur bo, ngu shub kyang khak wu kā gap yi
- In a brazen move, you sell off the ginger in the store. In defiance to custom, you give away your husband's farmlands.
31. Hye ri kpeny mi ndā ghyi sheny nyā su ri da khyeb ra?
- What shall we do to bring about collective harmony in our land?

32. Yaa, mo zhaa ra O yaa, mo tir da	Oh our mothers Oh our sisters
33. O yaa, mo wee ra Ghyi sheny nyē baa su di khyeb da	Oh our brothers There is hardly progress in our land
34. Hye ri kpeny mi nda Ka ghyi sheny nyē su di Ham da	Oh our fathers Oh our rulers
35. Yaa, mo ke ra Yaa, mo kpyo ra	Oh, our Ham people No significant progress in our land.
36. Yaa, Ham da Hye ri kpeny mi nda Ka ghyi sheny nyē su di Ham da?	Oh, the Ham What shall we do for advancement of our land

SONG 42.

“Ya Fu Sheny Da Gywoo Ra” (“Our Leaders, Arise”)
Setduwa, Sunday

Hyas Gom

Yaa fu sheny da, ghyang da, noo
Yaa fu sheny da gywo ra, noo, mi fyen yi
o yaa fu sheny nda, gywora noo

1. Mi fyen ngu Kpop Ham, Danladi Gyet
Maude, Kpop ribi, na bo ruth ngu, noo
Hakimi Ghiny nya na bo ruth ngu, noo
Ghyi sheny ye ngu ku ghab ribi ra na bo
ruth ngu, noo

2. Hakimi Ghikyaar na bo ruth ngu, noo
Yi sheny ye ngu ku ghab ribi ra na bo ruth
ngu, noo

3. Hakimin Dak gha na bo ruth ngu, noo
Ghyi sheny nya ngu ku ghab ribi da na bo
ruth ngu, noo. Nom dwo Ham

4. Mr Anthony Hassan,
na ba ruth ngu
Nom ri shi hywong ngu gyet
ka gywoo ye ngu dwo
Nom dwo Ham. Ki ri su nung

5. Ham ma ri ghi sheny nya gan nung

Chorus

Oh elders of Ham, arise to your duty
Consider yourselves role model. I implore
you, our leaders, arise to your responsibility

I appeal to the Kpop Ham, Danladi Gyet
Maude, our chief, be not be tired
The District Head of Ghiny, be not be
weary. Concerning the development you
seek for the society, remain inspired

The District Head of Ghikyaar, stay focused
What you yearn for the people is achievable
With unity.

The District Head of Dak, do not be tired
The advancement you wish for the land
shall be attained. May God help the Ham

Mr Anthony Hassan, I implore you do not
be weary. God shall keep you long and
support you. For the assistance you offer
people. May God bless Ham land
So shall it be

Ham land shall progress even more

SONG 43.

“Dzaar” (“Wedding”)

Setduwa, Sunday

Hyas Gom

O dzaar ye we ngu ri gbab, o dawo mi
O mi twang, dzaar ye we ngu ri gbab
Ngu fyebi (Repeat)

1. Kheky gya ghyenna, ngu ghen di nda
ngu. O mi twang, dzaar ye we ngu ri gbab,
ngu fyebi

2. Suur ghenynya, ngu fur di nda ngu
O mi twang, dzaar ye we ngu ri gbab,
ngu fyebi

3. Kpyeeny gya ghenynya, ngu kpyeeny di
nda ngu, ya dawo mi, O mi twang, dzaar ye
we ngu ri gbab, ngu fyebi

4. Suur ghenynya, ngu fuur di nda ngu
O mi twang, dzaar ye we ngu ri gbab,
ngu fyebi

5. We gyeer kpaa, ngu dyeer di nda ngu.
O mi twang, dzaar ye we ngu ri gbab,
ngu fyebi

6. O ruu shit ra ngu rung di nda ngu
O mi twang, dzaar ye we ngu ri gbab,
Ngu fyebi

7. We gbis kpit ra, ngu gbis di nda ngu
O mi twang, dzaar ye we ngu ri gbab
Ngu fyebi

8. Siir titaan noh, ngu shiir di nda ngu
O mi twang, dzaar ye we ngu ri gbab Ngu
fyebi

1. Kywom syeywe, Kywom shakpo, ngu ji
di nda ngu. O mi twang, dzaar ye we ngu
ri gbab, ngu fyebi

2. Mo-ndwak wu ku zhaam ngu, ngu ba kpo
nagha. O mi twang, dzaar ye we ngu ri
gbab, ngu fyebi

3. Bi ra nda, ngu ji di ndaa ngu, dawo mi. O,
o dzaar ye we ngu ri gbab, ngu fyebi

Chorus

The wedding of your son will bring relief to
you, oh, mother. I say that as your son gets a
wife you'll find some breather

You sow alone in the farm without a helper,
so, your son's coming marriage is source of
joy

That you have to cook by yourself despite
your age signifies the coming of your son's
spouse is spring of hope

To have to make soup all alone at this old
age is cause for worry, oh mother. The
coming of a daughter in law is good

That you make oatmeal unaided, I assert
your son's wife shall make you delighted
and lessen your burden

That you prepare gruel by yourself
Your son's partner shall relief you and make
you rest

O mother, that you ought to make gruel all
alone makes the matrimony of your son is
joyous and relieving twist of fate

To wash your clothes by yourself without a
helper makes me resonate the marriage of
your son is time to unwind

The troubled mother has to go through to
fetch water for use at home tells having a
daughter in law a sigh of relief

Task meant for children with those for
adults, mother does them all, hence her
son's upcoming marriage brings relief

That friends and neighbours mock at you as
one without folks, as your son takes a wife
dawn of freshness is here

To do chores at old age attests that the
coming of a daughter in law calls for joy

- | | |
|---|---|
| <p>12. Ngu r̄a mar wee gwang, k̄a r̄a bo nang.
Mo r̄a na shu fu gyut sh̄azhii di riryatra. Ngu
kpee wok nyo yi ri go ngu, k̄a kham ngu</p> | <p>When you have male children
who marry respectable daughter in laws.
You shall find one who adulates you.</p> |
| <p>13. Mo k̄a twang a syeb nḡa baa su ngu
Syeb nḡa su ngu noo, mi ku shaar nyi
Bi nayi bo bang kukoo nga gaar dzaarra,
nga ri wok ghyi sheny har dzaarra.
Nek ki su nung, sh̄azhí
K̄a rici ngu r̄a ri mat</p> | <p>I hear people say there is no relief in life but
there is time for respite, I tell you.
A daughter in law who shows kindness to
the mother in law would prosper in
marriage. May it be so. Married ladies
remember to care for mother in laws.</p> |
| <p>14. Bi ra nd̄a, ngu ji di nd̄a ngu, dawo mi. O
mi twang, dzaar ȳe we ngu ri gbab, ngu fyeb
bi</p> | <p>That you engage in chores all alone, I say,
when your son finds a right spouse you'd be
relieved</p> |
| <p>15. W̄e ghen gya, ngu ghen di nd̄a ngu
O mi twang, dzaar ȳe we ngu ri gbab
ngu fyeb bi</p> | <p>To plant seed, you do it all unaided
I say, that your son's wedding a wife is a
breather</p> |
| <p>16. O khyiis gur ngo, ngu khiis di nd̄a ngu
O mi twang, Dzaar ya we ngu ri gbab. Ngu
fyeb bi</p> | <p>You carry harvested corn home unaided
attests, the coming of a daughter in law
should give you rest</p> |
| <p>17. O khyiis naar r̄a ngu khiis di nd̄a ngu. O
mi twang, Dzaar ya we ngu ri gbab. Ngu
fyeb bi</p> | <p>That you transport harvested millet all alone
reveals your son's coming wedding calls for
joy, oh mother</p> |
| <p>18. O khyiis citta, ngu khiis di nd̄a ngu
O mi twang, dzaar ye we ngu ri gbab,
ngu fyeb bi</p> | <p>You convey home harvested ginger all by
yourself proves that the coming of daughter
in law is cause for delight</p> |
| <p>19. O khyiis ghiin noo, ngu khiis da dan ngu.
Dzaar ya we ngu ri gbab owo dawo mi.
O mi twang, dzaar ȳe we ngu ri gbab. Ngu
fyebi.</p> | <p>To move home all the reaped locust all
alone demonstrates that your son's
upcoming wedding calls for celebration,
oh mother</p> |

SONG 44.

“Ya Ham Da” (“Oh, the Ham”)⁵⁴
Setduwa, Sunday

- | | |
|---|--|
| <p>1. Ya Ham da (4x)
Mi ba ri zhir yi ngu di hu men mi di ho
dwaay ye</p> | <p>The Ham
I will not fail to be thankful to you in my
life.</p> |
|---|--|

⁵⁴ Special thanks to Grace Sim Auta of Ghiny town of Ham area. Sim's zeal to learn how to read and write in Hyam led her to commit to write the lyrics of this song in the way she could before sending it to me to proof read and make adjustments. Sim, tir da, Nom tuk wu dwoo, noo. Hye kpek!

- | | |
|---|---|
| 2. Mo we ra noo, o mo we ra noo. Mi ba ri zhir yi ngu di hu men mi di ho dwa ye. | My brothers, oh, my brothers.
I will never forget you in my heart |
| 3. O yaa mo tirda noo, hyee, mo tir da noo. Mi ba ri zhir yi ngu di hu men mi di ho dwa ye | Oh, my sisters, oh, my sisters.
I will not ever fail to think of you all my life |
| 4. O ya fu mo saar Nom ma
Mi ba ri zhir yi ngu di hu men mi di ho dwa ye | Preachers of the word of God
I will never forget you all through my entire life. |
| 5. O ya hamda (3x)
Mi bari zhir yi ngu di hu myen mi di ho dwa ye | O my Ham people
I will not forget you in my heart as long as I live |
| 6. O ya, Danladi Kura (4x)
Mi ba ri zhir ngu di hu men mi ka zhi ngu Titi nooh, bo giye ye nyi gywo Ham da (2x) | Danladi Kura
I will not forget about you together with your wife Titti for your charity to the Ham |
| 7. Mo bo bo di har ngu, ka ni mo kpon we ka be ku waath har ngu, ngu mo ntwoorra | At your home, your keen support for the orphans manifests as you clothed them |
| 8. Mo bo bo di har ngu, ka ni shagwoorra
Ka be ku waath har ngu, ngu ntu mo o kywoorra | Many indigent persons come to you for help to keep away from the cold and get aided. |
| 9. Mo bo bo di har ngu, ka ni fu gbyet ra ka be ku waath har ngu, ngu mwo mo khweky ya | When one visits you, such gets unreserved welcome with gifts of money for living |
| 10. Mo bo bo di har ngu nooh,
ka ni Ham da, ka be ku fyer har ngu
Ya Ham da (4x)
Mi ba ri zhir yi ngu di hu men mi di ho dwa ye (3x) | A stopover at your home reveals how receptive you are to needs of commoners
The Ham
I will not fail to remember about you in my life. |
| Setduwa, S. (n.d.) <i>Kike Taam Mi Menna</i> . | Jem's Venture. Kaduna - Nigeria. |

SONG 45.

“O San Nom ma” (“Mother Nature”)

Tukura, Sam Leo

- | | |
|---|---|
| 1. Na bo ni suu mi ye
Ka ra ku zhaam mi
Na bo zhaam mi noo, we zhaa mi
Nom ma ngaa shan mi noo | Do not look down
or mock me
Ridicule me not, my brother
It is God who made me the way I am |
|---|---|

Hyas Gom

O san Nom mā
Na bo zhaam san Nom mā
O san Nom mā
Na bo nwoš san Nom mā

2. Na bo ni ser bi ye
ka ra shong zhaam mi
Na bo zhaam mi noo we, zhaa mi
Nom mā nga shan mi nung, noo

3. Mi baa wok mar nga
Ngu ra ku zhaam mi
Na bo zhaam mi noo, ti zhaa mi
Nom mā nga shan mi nung noo

4. Mi naa mar we sha khak gha
Ngu ra ku zhaam mi
Na bo zhaam mi noo, we zhaam mi
Nom mā nga shan mi noo

5. Mi baa wok dzaarra
Na bo zhaa mi no ti zhaa mi
Nom mā nga shan mi noo

6. Mi shu fu gbyetra
Ngu ra ku zhaam mi
Na bo zhaam mi noo, we zhaa mi
Nom mā nga shan mi noo

7. Mi shu kus gyak
Ngu ra ku zhaam mi
Na bo zhaa mi noo we zhaa mi
Nom mā nga shan mi noo

8. Mi shu gbung tsyee
Ngu ra ku zhaam mi
Na bo zhaam mi no ti zhaa mi
Nom mā nga shan mi noo

9. Mi ba kpo gya khii
Ngu ra ku zhaam mi
Na bo zhaam mi noo, we zhaa mi
Nom mā nga shan mi noo

Chorus

Oh, Mother Nature
Do not mock at anyone's deformity
It is the making of the creator
Do not make jest of a physically challenged

Whatever is the condition of my life in this
world, scorn nor mock at me not.
Stop disparaging me, my sister
It is nature that made me this way

That I am yet to bear a child
is no basis to disrespect me.
Indeed! Do not scoff at me, my sister
God knows why I am childless

That I do not have a male child
is no reason to sneer at me.
Lack is no ground to laugh at one, brother
It is nature that made it so.

Though I am yet to be married,
do not make mockery of me, my sister.
It is God who deemed it thus.

You must not treat me with disdain, disdain
or ridicule that I am poor,
I beseech you not to disrespect me, my brother.
It is God who made it so.

Even though I am incapacitated
my condition is no pretext to mock
or denigrate me, my brother
It is God who created me so

You treat me contemptuously
because I am leprous.
By no means should you disrespect me, sister
It is nature that made me this way

For the reason that I am uneducated
then you make fun of me
I beg you, do not torment me, my brother
It is providence which makes it so

SONG 46.“Kā Ruwiny Di Ho Gywas Men nā” (“Relate Cheerfully”)⁵⁵**Tukura, Sam Leo**

1. Ngu rā shwak ya, rā shwak cet?
Kwa kywom ngu, ya?
Kwa kyuwiny ngu, ya?
Has shat rā bi, ya.

Good morning mother. How was your night?
How is work, mother
and fatigue?
I salute you, mother

Hyas Gom

Ee, hye kā ruwiny, noo
Hye kā ruwiny di gywas mennā noo
O yaa wee-dzam shāzhi gywoorā
Nyi kā ryuwiny mo ndwak yi, noo

Chorus

Yes, we interrelate cheerfully
and communicate with amiable smile
Oh, our young womenfolk
At all times, live peacefully with one another

2. O shatrā bo hyeeny
Nyi kā ryuwiny mo ndwak yi, noo
Woo, nyi bo ryuwiny mo ndwak yi
Thnwo men nyi gaar we Nom mā noo

When you wake up in the morning and at
every time, strive for harmony with one another
As you interrelate, seek to do so
whole heartedly

3. Woo, nyi bo ryuwiny mo ndwak yi
Nom ri maa nyi ghyi sheny nyē noo
Oh ya wee-dzam shāzhi gywoor rā
Nyi kā ryuwiny mo kukko nyi noo

If you live at peace with one another
Such would engender great communality
Oh, our newly married women
Always show respect your mothers in-law

4. Oh Shatrā bo hyeeny
Ngu ghā ruwiny kukko ngu noo
Woo, ngu bo ruwiny kukko ngu
gbyet rā baa ri dut wu noo

At sunrise
Go in to greet your mother-law
When you honour your mother in-law,
You would be blessed for benevolence

5. Woo, ngu bo ruwiny kukko ngu
Nga ri maa ngu gyā gheny nyē noo
Woo, ngu bo ruwiny kukko ngu
Nga ri maa we byeer rā noo

When you respect your mother in-law
She would give you whatever she has, freely
When you reverence your mother in-law
You would have right to ask for anything

6. Woo, ngu bo ruwiny kukko ngu
Nga ri hwam mā we kukwoo
Woo, ngu bo ruwiny kukko ngu
Nga ri shem ngu men set dzaarra, noo

If your mother in-law gains your trust
She could support you in all you do
When you care for your mother in-law
She would impart to you customs of society

7. O ya wee-dzam shāzhi gywoorra
Nyi kā ryuwiny Kerkpyo nyi, noo
Ruwiny shatrā
Na bo kheky khi ngu

Oh, young married ladies
Care for your fathers in-law
Accept them and care for them
Do not be haughty, daughter in-law

⁵⁵ Thanks to Sam Tukura Leo. Sam, the singer, first wrote the song lyrics himself before I typed it in conformity with Hyam Literacy and Translation Project's orthography.

<p>8. Hywii hywiin na Ruwinu kukko ngu Ruwinu nyo ngu</p>	<p>Be cheerful Respect your mother in-law And you, mother, honour your daughter in-law</p>
---	--

SONG 47. “O Ham Da” (“Oh, the Ham”)
Tukura, Sam Leo

<p>1. O Ham da, O Ham da Hyera gan dwaa O Ham da, O Ham da Hye ra hat dwaa Mi ji mi di Lagos ka ri ni Ham da teny teny</p>	<p>Oh the Ham, Oh, people of Ham We are grander than the rest Oh the Ham, yes, offspring of Ham We have come along way I travelled to Lagos and there I met Ham people all over</p>
<p>2. O Ham da O Ham da Hyera hat dwaa Mi ji mi di America ka ri ni Ham da teny teny O Ham da, O Ham da Hyera gan dwaa</p>	<p>Oh Ham people, Oh Ham society We are all over the world I went to America and there are Ham people far and wide Oh Ham people, Oh children of Ham We have overcome the world</p>
<p>3. Mi ji mi di London ka ri ni Ham da teny teny O Ham da O Ham da Hyera gan dwaa</p>	<p>When in London, I met Ham people everywhere Oh the Ham, Oh Ham folks We are countless in the world</p>

SONG 48. “Dzaam, Hye Shishet” (“Come, Let’s Reason”)
Tukura, Sam Leo

<p>1. O yaa fu Ham da nyi Dzaam hye shishet ka ghang Hyera shishet rwong, rwong, rwong</p>	<p>Oh, Ham people, come, let us reason together Let’s deliberate on matters of concern to our which affect our society</p>
<p>2. Gbyemma ra dzyee hyera shet ka faar noo</p>	<p>It was time we be apprehensive about some happenings in our land</p>
<p>3. O Ham da hyera hat dwaa O yaa mo tir da nyi dzaam Hyera shishet Hyera shishet rwong, rwong, rwong</p>	<p>Oh, Ham, we must be reformists O our sisters, join us, Let’s come together for the unity of the Ham It is in our hands to forge out the path to progress</p>
<p>4. O ya mo we ra, nyi dzaam Hyera shishet Hyera shishet rwong, rwong, rwong</p>	<p>Oh, my brothers, come, let us reason Until we dedicate to resolve issues at stake in our soceity, our advancement could be hampered.</p>

SONG 49.

“Didi” (“Beloved Daughter”)

Tama, La’azarus

Hyas Gom

O Didi o, o, Didi, yaa mo ghab nyi
ngu di haar ra

1. Yaa Didi, o, o, Didi o, o, mo ghab
nyi ngu haar ra

2. Didi o, o, eh Didi o, o mo ghab nyi
ngu haar ra

3. Mo maa ngu khweky ye, Didi, ngu ji
ngu gaar kyaam ma, hye-wo-wo,
ngu ra has khweky ye, yaa, ka wur
wu zang dwa.

4. Ngu mar tir nga nyeny ngu, go,
gyaa men kii ngu mat, Didi, o, o
advice

5. Ngu tuus da khaa. Gi yang ngu
kpeny mo ner wu, ricii ki ri kywat
di khii ngu.

Hyas Gom

Mo ke ngu be ku ghab wu Didi, yaa
kwaat di haar ra, Didi.

Mo zhaa ngu be ku ghab wu Didi
kwaat di haar ra, Didi.

Mo wee nyi be ku ghab wu Didi,
kwaat di haar ra, Didi.

Mo tir nyi be ku ghab wu Didi,
kwaat di haar ra, Didi

Chorus

Oh, Didi, oh, oh, Didi, your presence is
needed at home

Please, Didi, oh, oh, your attention is
required at the house

Oh, yes, Didi, oh, oh, your parents and siblings
seek to see you at home

You received money from your parents in the
pretext of going to school instead of going to
school you are wandering about in the city,
Didi

That you had a child out of wedlock
you should realise is the outcome of not heeding to

You insolence unsettles your family members
Be counselled, the pains you cause your
family today could turn on you in the future

Chorus

Your fathers seek to see you
Kindly return home, Didi

Mothers at home long to see your return
Take heed and come back home, Didi

Your brothers yearn to see you again
Kindly come home, Didi

Your sisters are fidgety, so come back home
Please, return home, Didi.

SONG 50.

“Tir Nung Nyak” (“The Egret”)

Tama, La’azarus

1. Eheeen, yaa fu ra. Mo ka tar
kyaara ka baa ceki gaar yang ki
ri gbyo.

Ahaaa! Oh, my people! At any time
one throws a stone, such does not
know where it would plunge to.

2. Giye Nommo gbab n̄atong na bo yang gabyi ki. Nom ngaa gbab, dzaam bo hywihywin n̄a gywoo ra noo

So, whatsoever God orders, no man needs contest it. It is God who joins us, so no one should put asunder.

2. Eheeen, woo woo, woo
Sub, sub, sub, sub b̄a.

Ahaaa! woo woo, woo
Sub, sub, sub, sub b̄a.

Hyas Gom

Chorus

Tir nung nyak gh̄a noo
Tir nung nyak gh̄a noo

My beautiful lady, yee,
Stunning as the egret, yeah!

3. Zang zang nḡa o dwaa, ba ni n̄ayi shuu mi k̄a ngu

In all the places I've been in my life, I'm yet to see any grandeur as you are

4. Su su mi o dwaa, mi baa ni n̄ayi shyeer shu k̄a ngu

Yeah, in this world of ours, I haven't come across a ravishing beauty as you

5. Tir nung nyak gh̄a, noo, Tir nung nyak gh̄a, noo. ɓ Ngu shyeer gan mo ndwak wu noo.

My gorgeous lady, my egret
You are prettier than any woman
I have met

6. Mi zang zang o dwaa noo, mi baa ni n̄agh̄a k̄a nguu. Su su mi o dwaa noo mi baa ni n̄ayi shyeer shuu mi k̄a nguu.
Tir nung nyak noo, tir nung nyak noo

In my wandering in this world, I've seen none like you. As I troubadour our land, I find your attractiveness indescribable
That's why I resonate in compliment, you are exquisite as the egret.

7. Tir nung nyak noo, tir nung nyak noo. Ngu shu shang mi noo.

My fine-looking lady, my love, you are the crown of my life.

8. Giyang Nom da gbab noo n̄atong nḡa na bo gabyi noo.

Whatever God has joined together, no man should set asunder

9. Giye Nom da shis noo, n̄atong nga geri noo. Tir nung nyak noo, tir nung nyak noo

That which destiny permits, mere men cannot upset it. Yeah, my elegant lady, you are impeccable like the egret

10a. Giye Nom da maa ngu noo, nek ngu has bwak iferi noo. ɓ Giye ngu kpo noo, nek hye has bwak iferi.

Whatever God has ordained, accept it with thanks. All that you have, be grateful for it.

Tama, L. (n.d.) *Gyaa Dwa 2*. DiNom Gospel Sound. Kaduna - Nigeria.

SONG 51.“Naan Cęky Rici?” (“Who Knows Tomorrow?”)⁵⁶**Alhamdu Yabo**

1. A haa ...a, yaa Ham da Ngu khwiin bo gi yang ngu kpo di ree	A haa ...a, oh, the Ham Do not boast about what you possess today
2. Ngu khwiin bo gaar ye ngu deny di hung di ree	Never brag of your social status in the community or at work place
3. Ngu khwiin bo gaar yang ngu met di hung di ree	If you show off because you live in a luxurious house today
4. Ngu zhir yi naan cęky rici, shet kę cęky	Be warned that no one knows what the future holds
5. Hye dau nęyi cęky rici gannę we Nom mę	Nobody can tell what may befall them the next day, except the Son of God
6. Nę yi ngu ni nga ree ge ngaa shu rici Mmmmmmm	The person you despise today could become prosperous
7. Dwaa ra ye naa shu kę khaa rinas Ki bo mis jiyi ne, kę ra hyem jiyi neny	This world is like a horse’s tail It could move to any direction
8. Nę yi ngu ni ree, ge ngaa ku shu rici Yaa, rici, we zhaa mi, shu fi we Nom	Hence an individual you disdain today may turn out a success next day
9. Nom mę nga maa ngu gyaa kę bwat mwo ndwak wu	God blessed you with resources so that you may support associates
10. Nom mę nga maa ngu gyaa kę bwat mwo we zhaa ngu	That you are successful is an opportunity to assist your brother
11. Nom mę nga maa ngu gyaa kę bwat mwo ti zhaa ngu	When God endows you with prosperity, be of help to your sister
12. Na bo cwam nga kę baa nę yi cęky rici. Ngu ku ris we zhaa ngu yis we binynya	Be of benefit as reality could change Do look at your brother as without value
13. Shatrę bo hyeeny nga hęn nę ge dzebba Yaa rici, we zhaa mi, shu fu we Nom mę	May be his windfall is yet to come The future is unknown, thus, be cautious
14. Ngu ris we zhaa ngu yis wegyoo Shatrę bo hyeeny nga ra hęn nę gyę dzebba	The one you derisively treat like a dog May perhaps be great and prosperous in the future to your shock

⁵⁶ I acknowledge the effort of Alhamdu Yabo for writing out the lyrics of his songs for me. This onerous task made the difficult task of this research a lot more easier. Nom dwo ngu, we ra.

15. N̄ayi ngu ni ree, ge ngaa ku shu rici
Yaa rici, we zhaa mi, shu fu we Nom m̄a
That all is good today is no guarantee
As the future is unusual, be wary
16. Ngu ris ti zhaa ngu ris gha yis gya s̄eny
Shat̄ra bo hyeeny nga ra h̄en nga
gya dzebba
If you despise anyone at present
Once they become prosperous
by thrift, it could jolt you
17. N̄ayi ngu ni ree, ge ngaa ku shu rici
Yaa rici, we zhaa mi, shu fu we Nom m̄a
What holds today has no guarantee
The future is unknown so be cautious
18. Ngu ku ris ndwak wu yis gya ntoorra
Shat̄ra bo hyeeny nga ra h̄en nga
gya dzebba
An individual may be in wretched state
and next, such turns out a complete
amazing success
19. N̄ayi ngu ni ree, ge ngaa ku shu rici
Yaa rici, we zhaa mi, shu fu we Nomma
When you put someone down, be wary
The table could turn against you next
20. Ngu ku ris ti zhaa ngu yis n̄a gbyet ra
Shat̄ra bo hyeeny nga ra h̄en nga
gya dzebba
Whatever one's condition, be mindful
Should luck shines on their way
you would be startlingly surprised
21. N̄ayi ngu ni ree, ge ngaa ku shu rici
Yaa rici, we zhaa mi, shu fu we Nomma
Those we snub may shot into riches
That we know not tomorrow, take heed
22. Na bo ris we zhaa ngu yis w̄e binynya
Na bo ris we nga yis wegyoo
If you look down on your sister
And treat her child like a dog
23. Na bo ris gha yis gya senynya
Ka baa n̄a yi, baa n̄a yi ku c̄eky rici
Do not haughty, the future is uncertain
Surely, no one can tell what's ahead

SONG 52.“Gom Ngywaa zi” (“Song of a Co-wife”)⁵⁷**Traditional**

1. N̄agha wok gyaa ka mo zhi nga,
Ka re ni mene nga ri kpee nga, o khaayi
When a husband provides for his wife,
She would reciprocate with affection
2. Khak bi bo wok gyaa di meyi zhi sim
nga ka re kheky nyi nga bo shishet “a ngu
shak nda?”
But how can a man spend his earnings on
another woman and come empty handed
longing to be nursed?
3. Zhi nga bo shwak hen na
khak bi ra kheky di meyi zhi sim ngu, ka
re twaa “mi shak nda?”
Only when he is rejected by the other
woman that he remembers me, what does he
take me for?
4. “Zhi mi bo go giye mi ka shaar nga,
mi ri gos gha jang burodi, au mi ba ram
If my wife listens to me, I would buy her most

⁵⁷ Thanks to Hyam Literacy Committee's publication where a copy of this song was obtained from. I made some additions based on the oral data I received about the context of the song.

Kpaatam ma (cittaa)".

precious trinkets whatever the cost. If means
to ascent a mountain, I will go for love's sake.

SONG 53.

“Sim Khi” (“Inequality”)⁵⁸

Traditional

Tsas Gom

Prologue

Sim khi /2x

Inequality, favouritism

Sim khi ku kpyo ra ka dziyi but

These are clogs in the wheel of progress

1. Na waar ra kpo mo zhii, ka shim waar
ra ka hwabyi waar ra.

Some Ham men with two wives, love one
and forsake the other

2. Na waar ra kpo wee, ka shim waar ra ka
hwabyi waarra

Those with children treat one with love
then neglect the other

3. Sim khi ku kpyo ra ka dziyi but

Favouritism is one basis we are backward

4. Na waaro kpo mo tir nga, ka shim waar
ra ka hwabyi waar ra

Some parents have daughters but treat
them differently

Sim khi ku kpyo ra ka dziyi but

Inequality breeds acrimony

5. Na waar ra bo mo tir mo, shim waar ra
ka hwabyi waar ra

Daughters are shown differences
favouring one over others

Sim khi ku kpyo ra ka dziyi but

Inequality is inimical to unity

6. Na waar ra kpo wethakhak, ka shim
waar ra ka hwabyi waar ra

Some parents with male children favour
one over the others

Sim khi ku kpyo ra ka dziyi but

Favouritism impedes harmony

SONG 54.

“O Nang” (“Celebration of Birth”)

Traditional

1. O nang, o naanang
O yiye, O yiye

To endure the pain of child birth calls for
celebration, O yiye, O yiye

2. O lang, o laalang
O yiye, O yiye

I am thankfully now a grand mother, so come
rejoice

3. Tir mi nang, noo, naanang
O yiye, O yiye

My daughter withstood the anxieties
O yiye, O yiye

⁵⁸ I am grateful to Cindy Chom who sang this song which called to my remembrance its existence. Nom tuk wu dwoo, noo.

SONG 55. “We Dzo” (“He/She-Goat”)
Traditional

Meee (3x)	Meee (3x) (mimicking the bleat of a goat)
Meee, we dzo	Meee, young goat
We dzo shazhi hye we dzo shakhak	It is a female young goat or young male?
Meee we dzo	Meee, young goat (Bleat like a goat)

SONG 56. “Naanang” (“Honesty”)
Traditional

1. Nyi héky khyèky bi di hywiyi Héky bi di hywiyi	You robbed me of my possessions and tossed it away in a bid to spite me
2. Mi shung deny kpaā khi naanang mi Nyi hēky bi di hywiyi	But I’ll to stand on the truth no matter what To be deserted is not end of the world
3. Di gaar kywom nyi, gigyeny ka kywang naanang nga	At work place be prepared to stand for the truth
4. Di gaar jok yi, gigyeny ka kywang naanang nga	In speech or deed, always seek to do right
5. Di ho dzidzi ra, hye dideny ka twaa naanang nga	In all undertakings, may we be reminded to be truthful
6. Di gaar siset da hye deny ka twaa naanang nga	Wherever we are, let us honesty be our mark

SONG 57. “Wè wé” (“My Child: a Lullaby”)
Traditional

1. We, e, we, e, Hmmh! We, e, we, e, ku gheerra, Hmmh!	My baby, my child, Hmmh! My lovely child is crying, Hmmh!
2. A nanaan ku khwot gha, Hmmh!	Who beats the child? Hmmh!
3. Ngaa gyaa yung bab shekyya, Hmmh! Ku taa zha zhuurra Hmmh!	There is a monster in the forest Quiet before it comes for you (the child)

SONG 58. “Mo Naan” (“Who Are Those?”)
Traditional

1. Mo naan? mo naan?	Who are those quarelling?
----------------------	---------------------------

Mo nya bo nya. Kiihuhu!	It is this one and the other, Kiihuhu ⁵⁹ !
2. Mo net bo feri ku cwam da ndaa, kiihuhu!	These two disrupt peaceable living, Kiihuhu!
3. Mi baa tu khwok gha, noo Ka ki ri gbyeeny mi, kiihuhu!	At least no mentioning of names but the guilty is restless, kiihuhu!
4. Mo net bo feri ku cwam da ndaa, kiihuhu!	These two upset delightful commonality Kiihuhu!

SONG 59. “Hyeky Cep” (“My Offspring”)
Traditional

1. Mo ka bi hyeky cep bi ce ka ra bwar bo da nter nga	They should have taken away the eggs and leave the nest for me
2. Mo ka bi hyeky cep bi ce ka ra bwar da nter nga	As my chicks were taken away, they should not have damaged the nest
3. Ngor ra bo bat ‘gbururu’ mi ra ghaa mi ho nter nga	When the rain comes ‘gbururu’ I could find shelter in the nest
4. Ngor ra bo bat ‘waawaa’ mi ra ghaa mi ghyeer ci	Once the rains come ‘waawaa’ I will be by the saddened by the lost of my nest.

SONG 60. “Mi Neny Mi” (“I Opt Out”)
Traditional

1. Mi neny mi noo, yaa	I reject the idea, oh mother!
2. Mi neny mi dzaar di ngar	I do not assent to be married off across the River
3. Mi neny mi noo, yaa	I forgo the proposal, oh mother!
4. Mi neny mi dzaar di ngar Kap ba noo	I decline. I do not desire to marry on the other side of the river

SONG 61. “Naan Twang?” (“Who Said?”)
Traditional

1. Naan twang hyera ba gwang di ree Hyera gwang di ree	Who said the Ham are not many today? Certainly, we are today a countless society
2. Naan twang hyera ba gwang di ree Hyera gwang di ree	Who contends our number? For sure, we are innumerable at present
3. Hyera bang wee Hama	The descendants of Ham are we

⁵⁹ Kiihuhu in Hyam is a shout of distress and is implied to signify that the addressed incidence has generated concern to the extent that it causes disaffection in the society.

Hyera bang wee Hamma
Hyera gwang di ree

We are proud of Ham heritage
Undeniably, we are many nowadays.

SONG 62. “Mi Kpeny Nda?”⁶⁰ (“What Wrong Have I Done?”)

First written by Ayuba Dawa Makadi

- | | |
|---|---|
| <p>1. A mi kpeny ngu nda ngu
gbang di mi?
Hywee-ri-hywee</p> | <p>What have I done to you that you
hate me so?
Hywee-ri-hywee</p> |
| <p>2. Gaa nyeny ngu pom-pom
ka bidom kpob <i>Ku</i>⁶¹
Hywee-ri-hywee</p> | <p>Your belly is as enormous as the sack
of a <i>Ku</i> chief priest
Hywee-ri-hywee</p> |
| <p>3. Gaa nyi ngu maar ra ka mo
wum ngu di yang <i>Ku</i>
Hywee-ri-hywee</p> | <p>Your mouth swells like one
charred with the fire started by a juju priest
Hywee-ri-hywee</p> |
| <p>4. Gaa khi ngu gbing-gbing ka
kpo kyaar kpop <i>Ku</i>
Hywee-ri-hywee</p> | <p>Your head is as huge as the stone
of a <i>Ku</i> chief priest
Hywee-ri-hywee</p> |

SONG 62. “Ni Bwak Bi Ye, Noo” (“My Hands Are off”)

Bahago, Na’omi

Hyastha

Response

- | | |
|--|---|
| <p>Ni bwak bi ye, noo, o, o, mi neny mi
Ni bwak ye, noo, o, o, mi shwaa ti mi
Ni bwak bi ye, noo, o, o, mi neny mi
Ni bwak bi ye, noo, o, o, mi kpee mi
Ni bwak ye, noo, o, o, zhi Potifa
Ni bwak bi ye, noo, o, o, mi neny mi</p> | <p>I’d will have no hand in evil
I’d join not in indiscretion
Do not persuade me into immorality
I refuse to engage in unlawful act
I choose to be guiltless, Potiphar’s wife
I won’t be involved in mischief</p> |
| <p>1. Yusufu hen nyii nga, “nga neny
-nya, nga neny-nya noo, o, o”
Ni bwak bi ye, noo, o, o,
M neny mi</p> | <p>Joseph resisted the luring to commit
an act that undermines the faith
his master, Potiphar, had entrusted
him with which made him virtuous</p> |

⁶⁰ A satirical poem in Hyam

⁶¹ Communing with the *Ku*, representative of the spirit of dead relatives, was traditionally the means by which the Ham maintained social order in the society before the advent of colonialism

- | | |
|---|--|
| <p>2. Khak wu maa mi yang har nga,
nga baa maa mi mi ghang ngu,
noo, o, o
Ni bwak bi ye, noo, mi neny mi</p> | <p>Your spouse positioned me in
the charge of the household but that
excludes you, my Lady.
As a result, entice me not</p> |
| <p>3. Khak wu maa mi dzang har nga,
nga baa maa mi mi bang ngu,
noo, o, o
Ni bwak bi ye, noo, mi neny mi</p> | <p>The master refuses me nothing in the
house, so I shall not exploit his faith
in me
I appeal to you, do not seduce me</p> |
| <p>4. Mi bo ghi shu khak wu mi ri twa
di Nom mi yee, a bi ndaa?
Ni bwak bi ye, noo, o, o
Mi neny mi</p> | <p>If I cheat on your husband, what shall
I tell God, the Almighty?
On no account, I shall not commit
such a malevolent</p> |
| <p>5. Zhi Potifa, ngu ghab mi shaar
fu gywoor ra yee, a bi ndaa?
Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>My lady, what would I tell the
believers around?
I entreat you spare me the
plague of disloyalty</p> |
| <p>6. Khak wu maa mi dzang har nga
nga baa maa mi mi jyab ngu,
noo, o, o
Ni bwak bi ye, noo, mi neny mi</p> | <p>My Lord, Potiphar, engaged me to be
in charge of the family but that does
not comprise you, my lady. On this
account, I'll keep my distance</p> |
| <p>7. Yusufu di kheb Masar ra nga shaar
monagha nga shu we gywoorra, a a
Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>By example Joseph in Egypt proved to the
society that he was trustworthy
Thus joined not in wrongdoing
and fled from temptation</p> |
| <p>8. Yusufu di kheb Masar ra nga shaar
nkuun na nga shu na gywoorra, a, a
Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>Joseph in the land of Egypt shamed
the enemy by refusing the advances
of Potiphar's wife,
Therefore, Joseph remain guiltless</p> |
| <p>9. Gee dzen ngu zhu gywoor ra kii ri
kyuk mo hyees wu we gywoor ra,
a, a. Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>It is not how frequent one
attends church that makes one as a
believer but the character we show
in society therefore be ethical</p> |
| <p>10. Gee kheky ngaa mbyeny ngu kii ri
kyuk mo hyees wu we gywoorra,
a, a. Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>Carrying a gigantic Bible around is
no validation for spirituality
But the exemplary life we live daily
so be worthy models</p> |
| <p>11. Mi fyen nyi fu gywoor ra be naa cet
hye men deny cet noo, o, o
Ni bwak bi ye, noo, o, o,
Mi neny mi</p> | <p>I plead with you, those yet to stand
firm in the Lord, to rise and deepen
your devotion to Christ
Resist allure into wrongdoings</p> |

SONG 64.

“Dzadzā” (“Celebration of Freedom”)

Bahago, Na’omi

1. Shākpo gywoor rā, ki gyo ra di ho men da Hye dzadzā, a, a Mo ndwak ra, ki yung da di ho men da Hye dzadzā, a, a Shāzhi gywoor rā, ki yung da di ho men da Hye dzadzā, a, a Mo khák ra, ki yung da di ho men da Hye dzadzā, a, a	Christian elders, it is seemly we celebrate our liberty We are very pleased Our friends, it is good we express happiness We are so delighted Fellowship of Women it is apt to be over the moon We are joyful Our men, equally, it is the hour for celebration We are so glad
---	---

Hyas Gom

Hye bo dzadzā, a, a,
Hye dzadzā, noo, hye bo dzadzā
Nom mā ra hyeny men

Chorus

We rejoice tremendously
Let’s celebrate and jubilate
For the liberty we nowadays enjoy

2. Hye bo tathi, hye bo tathi mo
ndwak ra, Hye dzadzā, a, a
Hye bo tathi, hye bo tathi
shāzhi gywoorra
Hye dzadzā, a, a
Hye bo tathi, hye bo tathi
syeywe ra
Hye dzadzā, a, a
Ho gbyem me mo zhaa ra
bo shu ho siir
Hye dzadzā, a, a

When we recall, once we recollect,
the past, my friends, it calls for joy
Every time we think of what the
women of the previous era faced
We do have cause to express joy
In our time, when we are reminisce
the condition of children in the past
We are very happy
If compared to the era our mothers
lived before Christianity
We are liberated

3. Mo hwab mo dzoo, mo cwam mo
ghyii, a mo dzoo mo mo shu gyá
Ku, u, u
Mo hwab mo nyuu, mo cwam mo
ghyii, a mo nyuu mo mo shu gyá
Ku, u, u
Mo k pang kpaasyee, mo cwam mo
ghyii, a mo kpaasyee mo ku shu
gyá Ku, u, u

They reared goats but were barred
from eating goat’s meat which was
taken to the *Ku*⁶² shrine
They kept poultry but told when to
or not to eat chicken in the excuse
it is to be offered to *Ku*
Women raised gardens but had little
or no power on the proceeds by the
rule of *Ku*.

4. Hye ghi mo dzoo ra ree, ká ku
gbuwu kuub bā
Hye dzadzā, noo, hye bo dzadzā
Nom mā ra hyeny men

Nowadays, we devour goat meat at
will devoid of fear of threats
Since the gospel brought liberation
we sing for joy and jubilate.

⁶² *Ku* (literally is dread/fear/unknown) in the culture of the Ham of Nigeria is the representative of the spirit of the ancestors who mediated in the affairs of the living. It is feared by women and young ones, who are non-initiates.

Hye ghi mo dzoo ra ree, k̄a ku
gbuwu kuubb̄a
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men

5. Hye ghi mo nyuu ra ree, k̄a ku
gbuwu kuubb̄a
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men
Hye ghi mo nyuu ra ree, k̄a ku
gbuwu kuubb̄a
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men
Hye ghi njab ra ree, k̄a ku r̄en
dzwak ra
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men
Hye ghi njab ra ree, k̄a ku ren
dzwak ra
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men

6. Hye kpek we Nom m̄a
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men
Hye shaar mo ndwak ra
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men
Hye shaar kus dwaa
Hye dz̄adz̄a, noo, hye bo dz̄adz̄a
Nom m̄a ra hyeny men

We eat and drink whatever we farm
bereft of fear
We delight and dance in euphoria
for liberty by the power of God

At present, we could munch the
chicken we nurture with no dread
That's why we're rejoicing
ever since God liberated us
Today women are at liberty to guzzle
meat without fear of the rule of *Ku*
This calls for jubilation as God
delivered us from an unjust custom
From the advent of Christianity,
women have obtained rights over the
kidney beans they farm in the
back of the house not like in the past
Women cook and eat at will the
produce they farm devoid of terror
This is why we are happy and
glad for emancipation

We thank Christ, the son of God
We are pleased and jubilant for the
liberty God has given us
Send this news to friends all around
It's time to celebrate the end of the
oppression of the women of Ham
The news be spread over the world
We rejoice and celebrate for the
freedom the Lord has given us

SONG 65.

“Ris Gya N̄gha” (“Covetousness”)

Bahago, Na'omi

Tib guth wu gya n̄gha
Tib hwak wu gya n̄gha
Ris gya n̄gha ki su men
sh̄abi, ayyawo

Do not envy the property of no one
Keep away from covetousness
To be materialistic is immoral
and treacherous, I tell you (ayyawo)

1. We zhaa mi shwaa ghab su khi
ngu, ayyawo
O shwaa deny su khi ngu, mi
shaar ngu, noo
2. Ti zhaa mi, shwaa deny su khi
ngu, ayyawo
O shwaa ghab su khi ngu, mi
shaar ngu, noo

My brother, arise and strive to be
self-determining
Yeah, get to your feet to go all out
to be self-reliant, I tell you, brother,
My sister, wake up, be industrious
so as to fend for your daily needs
I beg you, do not lazy about, be
assiduous about your life's goals

- | | |
|---|--|
| 3. Ndwaā shaar mi, shwaa ghab
su khi ngu, ayyawo
O shwak deny su khi ngu, mi
shaar ngu, noo | My dear friend, arise to the reality
of the time and seek to be self-reliant
Self-determination will keep you
away from the evil of materialism |
| 4. Mi bo tathi kikemi mi shaar mi,
ayyawo, a yis gya naghā ki su
men shābi ayyawo | I recall my father told me that
idleness makes one dependent on
others hence I work to be self-reliant |
| 5. Ndwaā zhang mi, shwaa ghab
su khi ngu, ayyawo
O shwaa deny su khi ngu, mi
shaar ngu, noo | My colleague, get to your feet to
be resourceful, I tell you
We gain true liberation when we are
industrious |
| 6. Syeywe mi, swaa ghyab su khi
nyi ayyawo
O swaa gyyeny su khi nyi, ayyawo | My offspring, arise and seek to be
self-determined
Oh, strive to stand on your own |
| 7. Mo wethakhák, swaa ghyab su
khi nyi, ayyawo
Siset sakyaan ki su men shābi
mi shaar nyi, noo | Young menfolk, get up and strive for
economic independence, ayyawo
Idleness is inexcusable and leads to
crime, I tell you today! |
| 8. Mo tirrazhi, swaa ghyab su khi
nyi, ayyawo
Siset sakyaan ki su men shābi
mi shaar nyi, noo | Our young ladies, arise and be
resourceful, ayyawo!
I proclaim to you, when you are work-
shy, you might become vulnerable. |
| 9. We zhaa mi, shwaa ghab su khi
ngu ayyawo
O shwaa deny su khi ngu, mi
shaar ngu, noo | My brother, stand up and seek to be
profitable to be the society, ayyawo!
I admonish you not to be lazy but
work hard to fend for yourself. |
| 10. Ti zhaa mi shwaa deny su khi
ngu, ayyawo
O shwaa ghab su khi ngu, mi
shaar ngu, noo | My sister, get to your feet and be firm
ayyawo!
Yes, be industrious and not be a
dependant, I tell you this day! |

SONG 66.

“Maanngo” (“The Loathed”)

Bahago, Na’omi**Hya Gom**

Ayyaa, monaghā, noo, gyo jok
Maanngo, noo. Maanngo, we ra,
dā hēn ngā ngan dwaā, hēn ngā
ngan dwaā, ngā rā hēn ngā ngan dwaā.

Chorus

Oh, my people, take heed of the story
about Maanngo. Maanngo, our brother,
has become a disgrace to the family. He
has turned a deviant, a strange one.

1. Shākpo kheb yi ree, mo ku ti khat rā
kheb yi ree, mo ti khat rā ree, mo ti
khi Maanngo

Mo seset shwoom mā, mo ku seset
feny nyā ree, mo ghi feny nyā ree,
mo ghi khi Maanngo

2. Nek mi rith nyi kā go, nyi rā gyo jok
feny ba, noo? Ngaa jir mo tirmo mo
hēn mā mo zhii nga

3. Mo zhi ngu bo fer ngā baa jyee ngu,
we ra, ngu jir mo tir nyi mo hēnna
mo zhii ngu

4. Mo ku ghab gyo khwet sang, mo
ku ghab gyo kwyaā ntoor rā, mo
ndwak gha na naanang da shwak
tii mo ngaa. Ti ba dā fang nauri,
nga rā deny cet di nyi nga a
Nom gbis gha, ngaa gbab suu
bo daur.

5. Shāzhi bo fer ngā, bo taat rā bo
ji kaate dwaā yi, jok ce mo tuk kaate
dwaayi mo tuk khi Maanngo
Shākhāk bo fer ngā, bo taat rā bo
ji kaate dwaayi, jok ce mo tuk kaate
dwaayi mo tuk khi Maanngo

6. Cāthākpo kheb yi ree, mo ku ti
khat rā khi ngu ree, Maanngo, mo
ku ti khat rā ree, ngu ri deny bo naan?
Ndā ku su nyeny ngu, Maanngo, ku
hēn nyeny ngu, Maanngo, swaa
khyēky Maanngo kā ghyā zhu gwab bā

7. Mo shyem ngu o zhuu, kā shyem ngu
ho haar rā, mo shyem ngu Maanngo,
ngu twaa ngu baa go. Ngu rā hēn ngu
kpak ghā kā rā hēn ngu cwak ghā,
Maanngo, ngu hēn ngu
cwak ghā, ngu ri shet bo naan?

8. Bi gyo jok swamma, bi gyo jok ntoor
rā, noo. Shākhāk haarra ku dut fata
dwaayi. **8b** Ngu hēn ngu ngan dwaā,
ngu hēn ngu cincorii, ngu hēn ngu
ngan dwaā ngu ri ji bo naan?

9. Mo kā bo kā gap suu, mo kā gap zhii,
Maanngo, mo kā gap suu, hye kā gap
bo nguu. Ngu kur ri miyeny nyi har

Elders of the village have been called
as all is not well in the community. This
disquiet is provoked by Maanngo.
So, the communal assembly is
for the purpose of reproof. The fine
is to be paid for Maanngo's offence.

Let me ask you, have you heard the
cause of the sentence (fine)? He has
made his sisters as wives.

With your two wives, my brother, you
allow evil overcome you that you
disgustingly turn incestuous.

When we talk about quivers and marvel
at deplorable deeds, this one act
has chased away genuine friends.
The woman is a jinx, hence, is
gritty on a lethal retribution.
We equate him to a cockroach which
loiters and destroys in the dark.

Wherever two or three women meet
on the way to the farm, Maanngo is the
subject of discourse.
Same it is anyplace men are. Maanngo
has become the talk of the town. What a
disgrace!

As the old folks in the community run
helter skelter because of Maanngo, in
such frenzy who stands with the felon?
What is it Maanngo, why trigger
such an upset in an amiable society?
Maanngo needs see a medicine man.

You despised counsel by the family and
heed not to warnings, Maanngo, that's
why you've become a laughing stock in
society. That you cultivated a stony
heart and turns deaf ears to every
advice, Maanngo, who'd you live with?

Take note of this absurd talk, what a
wretched situation. Men of honour have
lost pedigree. That one chooses to be
cursed beats sane rational.
The disquiet is who partners with evil?

Were it possible to renounce kindred,
Maanngo, if allowed to disclaim family,
I would have cut off our affinity. Your

nyi, ngu ri miyeny nyi kpyo nyi, ngu
bo miyeny bo mo, ngu ri shet bo naan?

10. Ti ba dā fang nauri, nga rā deny cet
di nyi nga a Nom gbis gha, ngaa gbab
suu bo daur. Ti ba dā fang nauri, nga
rā deny cet di nyi nga a Nom gbis gha,
ngaa gbab suu bo daur

callousness wrecks the clan. When you
ruin the lineage, whom'll you live with?

The lady seems under a curse so is
obstinate on a mortal revenge.
The woman swears she'd hit back
and likens herself to a cockroach
which is vicious in the dark.

Bahago, N. (n.d.) *Ni Bwak Bi Ye* 1. DiNom Gospel Sound. Kaduna - Nigeria.

ADDENDUM: CONSENT FORMS

Appendix 2 A
Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I, Amibi Mike Maide (Plus-5 hp) (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 15/02/2014 signature 

Appendix 2B

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I MR YAHAYA A.D. GALI (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

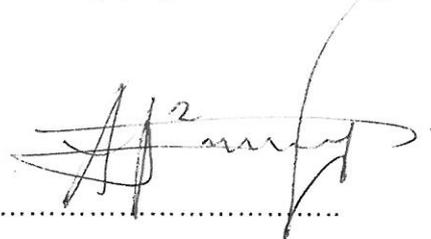
My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date

6 / 2 / 2014

signature



Appendix 2C

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

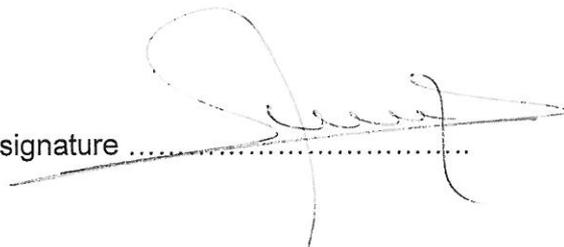
Letter of Consent

I STEPHEN MUSA SOMO..... (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 9TH FEBRUARY 2014 signature



Appendix

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Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

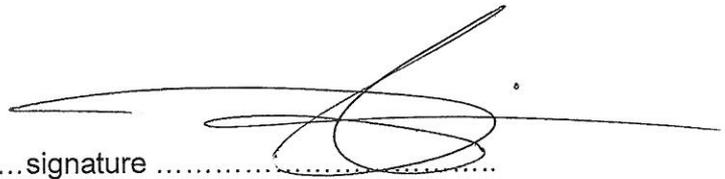
I San. MAMMAO BYO (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 15-2-2014

signature



Appendix **2E**
Consent form

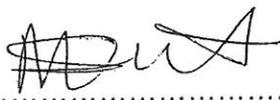
The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I Sedduwa Garba..... (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 06/02/2014.....signature .....

Appendix 2F

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I SUNDAY SETU. AKIKEMI (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 10-2-2024 signature [Signature]

Appendix 29

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I TABITHA K - JENNIS (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 15th february 2014 signature [Signature]

Appendix 2H

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I Lazarus A. Tama (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 16/2/2014 signature L. Tama

Appendix 2 I

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I Friday Jube (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 16/02/2014 signature Friday Jube

Appendix 2K

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I Sam Leo TUKURA (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 17/02/2014 signature Tukura

Appendix 2L

Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I, Alhambur Yabo Kyari (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date 17/02/2024 signature Alhambur Yabo Kyari

Appendix 2M
Consent form

The Department of African Languages,
Faculty of Arts and Social Sciences,
Stellenbosch University,
South Africa.

Letter of Consent

I Naomi M. Bahago (Artiste/producer/recording company) of Kaduna State, Nigeria, do consent and permit the use of lyrics (texts) of the Ham songs I have written/published on audio or digital compact disc (CDs) for the purpose of the study conducted by Philip Hayab John.

My consent is based on the following:

1. The researcher has explained to me full details about the nature and purpose of the study.
2. I have the right to withdraw my consent freely at any time without any consequences since my consent is voluntary.
3. All personal details considered an infringement to my privacy will remain confidential and anonymous in the study.
4. The data (text of songs) will be used only for the study purpose and nothing else.

Date... 17-2-2014 signature 