

# Resistance and Resilience: (De) Constructing a Language Ideology in Longue Longue's 'Ayo Africa'

Tatang Banda

Department of English

University of Bamenda, Cameroon

E-mail: [tatangbanda819@gmail.com](mailto:tatangbanda819@gmail.com)

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## Abstract

This study intends to demonstrate by using the lyrics of 'Ayo Africa' by Longue Longue that indigenous languages and other voices are rising and asserting their relevance to singularise themselves and at the same time, questioning the ideology of the heretofore 'dominant' language and discourse by giving it a Cameroonian rendition. The fact that every language carries with it an ideology and owing to the fact that there exist an intimate link between language and literature – in both written and oral forms, this study also demonstrates that the Cameroonian singer-Longue Longue, through language appropriation and resilience to mother tongue evoke sentiments of nationalism that suggest a rethinking of what ideology and language should govern the Cameroonian postcolonial space in this globalised era. Resistance and deconstruction are dominant practices of colonial and postcolonial discourses with the one fighting to assert herself in the face of the other in the global context of today characterised by the collapse of national boundaries, challenges in governance, conflict, proliferation of languages and the unpopularity of the dominant language and discourse. New historicism is employed in this study because it transcends; cultural, sociological, linguistic and anthropological disciplines, and also because pop music is part of the culture of the people. This study through the observation and interview methods, will lean on the hypothetical contention that; in Longue Longue's 'Ayo Africa', indigenous language(s) (pidgin and/ Douala) that singularises the Cameroonian person, is indispensable to govern the Cameroonian postcolonial space.

**Keywords:** Resistance, Deconstruction, Globalisation, Englishes and Orature

## 1. Introduction

It is unthinkable that though being referred to as; ‘Africa in miniature,’ Cameroon has no national language animating its space with over 260 ethnic languages in addition to English and French Languages which are its languages of instruction. At a time when the call and need to be unique in a world dubbed, ‘global,’ is echoed by many; granted that language is a vehicle for cultural transmission, the need for a language(s) to define the Cameroonian space over 50 years after independence is indispensable. Duala and/ appropriated pidgin which harbours the Cameroonian; history, culture, religion and experiences is indispensable for contemporary Cameroon. The colonial masters brought along their language representative of their culture and did not succeed to kill the pidgin and Duala languages which pre-dated their coming and departure.

Literature paints a culture and revokes it, which loosely binds the life of society. Culture is the bedrock of any society on which grows art, science and literature while literature is soaked in culture. Literature it must be reverberated is both oral and written. Bayo Ogunjimi asserts that, ‘literature organizes the psychic environment that exposes factors of mystification and at the same time those of demystification, thereby subjecting the forces of ugliness to those of beauty.’(86) Kelso highlights the relevance of literature to a people in the following words:

Its influence on the formation and preservation of the modes of thought is to be rated very high. Its influence on the civilization of nations is exceedingly far-reaching. With silent guidance, it moulds public opinion (414).

Kelso reiterates literature’s role in the development of a people. This study leans on the above to build on literature’s ability to preserve modes of thought to expose the richness of the Duala/ and pidgin languages as an alternative language to English and French Languages to govern the Cameroonian space over 50 years after independence from the colonial masters. No wonder, Percy Bysshe Shelley insists that, ‘the most unfailing herald, companion and follower of the awakening of a great work for a beneficial change in opinion or institution, is poetry’ (379). Kelso and Shelley are of the opinion that literature moulds and possesses the capacity to transform human mentality. This is why Longue Longue uses ‘Ayo Africa’ to transform the Cameroonian mentality to adopt the indigenous Douala/appropriated pidgin as the language to define the Cameroonian space from the linguistic perspective. This aesthetic notion of beauty is a fact-simile of the social beauty emerging from the dialectics of social functions and relationships. This is why this presentation strongly submits that, indigenous knowledge couched in the Cameroonian culture transmitted through the Duala and appropriated Pidgin is solely responsible for defining the Cameroonian linguistic space. Ipso facto, science and technology are only its products that education stabilizes, develops and transmits. In Africa, traditional values are expressed through art forms like music, dance, art and sculpture. These traditional values are rooted in the entire culture of the people. African literature existed for a long time orally.

African culture has been described as oral in nature; with her culture rich in individual knowledge systems that singularizes her. Oral literature is; dynamic, alive and an interpretive

tool of the past, present and future. Ipso facto, pop music which is a genre of oral literature is alive and dynamic. Oral literature allows for the preservation of cultural material, ancestry, language and traditions from one generation to another. The Cameroonian society in particular and many societies depend on oral literature to keep it moving along moral paths against a backdrop of linguistic pluralism, cultural alienation, surge in violence and corruption inter-alia that currently characterises the Cameroonian society. This tradition gives an identity which is reflected in their thinking patterns and their perception of God and the universe.

In contemporary Cameroon, the practice of oral literature and culture has connected and engaged the various social strata without exception. The literary artist is one that is a product and member of society who captures the joys and worries of the people in their artistic renditions. They no longer are concerned with individualistic and local concerns but issues of the globe, at a time when the need to belong and to be unique is echoed more and more from all angles. In the changing times as that animating Cameroon with no unified language and culture granted language is a transporter of culture, Kashim Ibrahim Tala is right to say the country is, ‘a heterogeneous society with no unified body of norms and with no clear-cut definitions from its members’ (164). This description of the Cameroonian space has also been echoed severally by the country’s president in his address to the nation on 10 February for many years. The oral artist who too has left the village and is in town: in contact with some of the aforementioned realities has to act and fast.

Cameroon is a country located in the central African Region often referred to by many as, ‘Africa in miniature,’ by virtue of its central location wherein is harboured all African temperaments. It is also home to unique and diverse cuisine representative of the macrocosmic African continent. Cameroon is one the few countries in the world noted for its bilingualism; the use of English and French as its official languages of instruction owing to the heritage gotten from England and France- former colonial masters of its territory. The country is home to over 260 indigenous languages governing its geo-political space in addition to the official languages of instruction. The country is a former colony of Britain and France who took over administration of the territory from Germany after the defeat of the latter during the First World War. The country has an estimated population of over 25 million inhabitants.

Suffice to say here that the oral artists greatly embraced the 1990 law of freedom of association and the introduction of multiparty politics to represent the aspirations of their people and propose perspectives for the dilemmas of the country top among which is the linguistic gap that currently needs a panacea. There is no gain saying that the development of a people is embedded in the cultural practice of the people. The artists now outburst their minds- representative of their people heretofore stifled by laws in place. Traditional panegyrics, praise songs and lullabies characterized the Cameroonian folk narrative then. Songs are pregnant with meaning as they are not just carriers of the rich world view of the people but also, the belief of the concerned transmitted in their language. Cameroonian song writers and music composers revolutionized both stylistic as well as the thematic foci.

Songs are an aspect of oral poetry transmitted via the vehicles of rituals, incantations and salutations to the gods. Songs are sung for didactics, entertainment and for redemptive purposes. Just like the literary craftsmanship that witnessed a drastic evolution of thematic engagement, modern traditional musicians sort to represent voices and thus expand and extend their creativity to touch the very core concerns of the masses on the one hand, as well as the elite and the ruling class on the other. It is from the foregoing that pop music another oral genre is appreciated in this work to appreciate its proposal to the Cameroonian linguistic gap where the artist propose Duala and pidgin as a perspective. This is why this work is couched on the contention that the pop song is a medium through which artists like Longue Longue speak to redefine the Cameroonian linguistic obese space. ‘Ayo Africa’ translates Longue Longue’s awareness of and concern for the linguistic ‘wahala’ animating the Cameroonian space as he advances a Duala /and an appropriated pidgin as a defining linguistic perspective identity for Cameroon. Karin Barber opines in "Popular Arts in Africa" that the main thrust of African music is the articulation of personal or collective concern. This is to say for music to fulfil its basic objective, it must look beyond the here and now of either the individual or society. In his comment on the relevance of arts in Society, Leon Trotsky in Art and Revolution affirms that:

Artistic creation is always a complicated turning inside out of old forms, under the influence of new stimuli which originate outside of art. In this large sense of the word, art is a handmaiden. [...] It is, a function of a social man indissolubly tied to his life and environment" (40).

It is from this perspective that this research evaluates the pop artist’s - Simon Longkana aka Longue Longue’s own contribution to the Cameroonian linguistic quagmire. He hails from Yabassi of the Nkam Division of the Littoral Region of Cameroon. Longue Longue is chosen given he is from Yabassi but grew up in Douala and has interacted with the many English speaking Cameroonians found there and beyond. ‘Ayo Africa,’ won the music of the year for 2000 organized by the Cameroonian brewery industry dubbed, ‘Brasseries du Cameroon’. It is worthy to remember that Douala served prior to the scramble and annexation of Cameroon as the point of entry and exit of the former colonial masters thanks to its coastal nature. The river Wouri from where Cameroon got her name opens to the Atlantic Ocean.

The ships of the former colonial masters anchored upon arrival to Cameroon on the River Wouri from where they penetrated into the hinterland of Cameroon. When the former colonial masters left, the Native Baptist Church with parishes all over Cameroon easily thrived with the Duala language and Pidgin as its medium of transmission which later greatly gave way to English and French languages- the official languages of instruction of the country. This explains why Duala and pidgin are herein proposed as the perspective to the Cameroonian linguistically plural perspective.

What is the relevance of a pop song to defining the language of a country? Can the rich cultural heritage displayed in ‘Ayo Africa’ be exploited to address the moral edification of the Cameroonian society? What is embedded in the song viz oral performance context and

representative of the Cameroonian way of life? Are the questions that find succour in this research.

It is worthwhile at this juncture to give meaning to: Resistance, Deconstruction, Globalisation, Englishes and Orature. The first term worthy of our attention is orature. A. F Scot defines orature as, ‘a combination of traditional customs, ceremonies, and ways of life (110). D, Crystal sees orature from the social, material and oral cultural perspective. To him:

The social culture comprises such forms as festivals, dances and religious rites; the material culture comprises architecture, and arts and crafts; the oral culture includes songs, tales, legends, proverbs and riddles (119-124).

Ansari quoted by Bernadi et al sees orature as, ‘the transmission of culture, traditions, attitude, norms and the values of a particular community from one generation to another’ (4).

The foregoing definitions subsume orature as aspects of a people’s tradition like festivals, dances, religious rites, architecture, arts, crafts, songs, tales, legends, proverbs, riddles. The materials of orature are best defined through the formal genres into which they fall.

Resistance is perceived differently by many. To Barbara Harlow, resistance is a, ‘struggle between two forces; the weak fighting the strong. She presents the struggle between these two in socio-economic control and cultural domination for national liberation. This struggle produced,

A significant corpus of literary writing, both narrative and poetic, as well as a broad spectrum of theoretical analysis of the political, ideological and cultural parametres of this struggle (xvi).

To Hollander and Einwohner, resistance is conceived as,

acting autonomously in one’s own interest, active efforts to oppose, fight and refuse to cooperate and submit... abusive behaviour and... control and engaging in behaviours despite opposition, questioning and objecting(qtd in Harlow 534).

To Lopez and Marzec, resistance is described as,

a mode of bringing substantive reforms to keep the environment good and healthy to all sections of society. It also deals with the disaffection of people, their anger against prevailing norms of society and embodies fight to win a space for ignored sections. It emphasizes a people’s desire to live lives full of self-determination and respect for all human beings (qtd in Singh 677-679).

From the above definitions, resistance is understood from this paper as opposition to maltreatment, an anomaly and hegemonic prejudices that standardize the individualities of subaltern groups. This is why Longue Longue through, ‘Ayo Africa’ is resisting the western culture and language that has heretofore animated and defined the Cameroonian linguistic space while proposing the indigenous Duala /and pidgin as the solution.

Englishes according to the online Thesarus dictionary is,

The many and varied dialects of English spoken in different parts of the world, including not only American and British English, but such varieties as Indian, Pakistani, Australian and New Zealand English, as well as the English spoken in various African and Asian countries(1).

Braj Kachru defines Englishes as,

The differences in the English language that emerges as it is used in different contexts across the world. It is the varieties of englishes used in different sociolinguistic contexts, analysing their history, backgrounds, function and influence. Languages that develop from the English language to meet the needs of that particular societies that use them (26).

Kachru identifies the quality of nativeness in englishes viz its functional domains, range, and its depth in social penetration and resultant acculturation (68). A community thus acquires native English – speaking status as it uses English broadly in greater social contexts. This process it must be said is shaped by the historical role of English in that community (language of a colonizing force). The interaction between functionality and history leads to the nativization of English in a particular society. Consequently, English language belongs not only to its native speakers but also to its various non-native users the world over (68). It is from the above that Longue Longue’s proposal is appreciated granted Cameroon is a former colony of both England and France. The artist has understood the above and indigenised pidgin- a form of English and uses Duala largely in place of English and French as the lingua-franca for the Cameroonian territory over fifty years after independence.

Deconstruction is the next term worthy of scrutiny. Jacques Derrida says, ‘there is nothing outside the text’ (4). To Derrida, the origin does not exist independently of its institution, but exists only through its functioning within a classification and therefore within a system of differences...(5) this term to Derrida is, ‘difference.’ This is the idea that forms the very foundation of deconstruction. Difference which is the functional definition of deconstruction upon which this research builds on; explains the fact that meaning is not static or fixed, but is constantly evolving(6). It arises from the constant process of negotiation between competing concepts reason why deconstruction questions the competing interpretations that combine to produce meaning. From the foregoing; this research makes bold to claim that, human language at best communicates , not absolute truth, but how a certain individual conceives truth at a certain moment in time, in the contexts of their cultural, political, religious, environmental and experiential influences. It is in line with the above that, Longue Longue questions the usage of English and French on the Cameroonian territory as he proposes what from his cultural, political, environmental and experiential influences should best animate the Cameroonian linguistic area.

The last term is globalisation. Alison Brysk (ed) in *Globalization and Human Rights*, commenting on globalization thinks:

...to analyse globalization as a comprehensive process, it must be recognized as a dynamic process, that is, a change over time. One of the biggest



challenges to analyzing the current era of globalization is the observation of historical periods with similar elements and very different political results. However, globalization need not be entirely new to be significant, and significant in new ways. (6)

Brysk's explanation or view of the global village cuts across history, politics and economics.

In their article ‘

*The Impact of Globalization on African Languages and Orature,*’ Vicent Tanda and Emmanuel Tabah cite Jose Ocampo and Juan Martin's definition of globalization as follows:

...globalization refers to the influence exerted on the local, national and regional levels by financial, economic, environmental, political, social, and cultural processes that are global in scope. This characterization implies that globalization is multidimensional and binds today's world people into common political, cultural, and economic realities (4).

This study, inter-alia definitions of globalization leans on the aforementioned definition granted the search light it provides. The definition is the most encompassing as it encompasses the political, cultural, economic and social issues of today's world.

## **2. Research Method**

Methodology it should be recalled is field work. Fieldwork in this study is the careful observation, active participation in meetings, interview and collection of oral literature as it occurs in its natural setting which is Cameroon in this context. This work gives meaning to the lyrics of; ‘Ayo Africa’ recorded in a cd. The lyrics with the aid of two research assistants given their mastery of Duala and pidgin; is written in the exact way it is on the cd. The written material guided the near English rendition by the side, explicating the use of the primary data collected from the field using the scientific method of observation and experimentation herein employed.

## **3. Theoretical Background**

The theory used for the appreciation of, ‘Ayo Africa’ by Longue Longue in redefining the Cameroonian Linguistic space is new historicism. The new historicist critical approach gained prominence in the 1980s as a counter discourse to the American text-based approach called New Criticism. Critics of the latter approach gave an intrinsic analysis of literature, thereby treating a literary text as an autonomous and self-sufficient entity quite separate from society; history or any external casual agent. The new historicists however, take the contrary view and posit that literature is a product of a particular socio-historical and cultural context which is interpreted against the background of its context. Hence, its interpretation can only be meaningful and relevant when the historical circumstances under which the text was created as well as the author's background and society are considered.

#### 4. Analysis

The present requires a new artistic sensibility and a new medium. No wonder that Emmanuel Ngara claims that:

The dynamics of political struggles and social change affect the content and form of works of art so that if we are to understand fully and appreciate the rise, development, concerns and styles of the literature of a people, we must see that literature in relation to the history and struggle of its people, and in relation to the various ideologies that issue from socio-economic conditions (29).

One can make bold from the aforementioned submission that, the traditional artist who was initially concerned with events of the village is now pre-occupied with issues of wider national interest. It is on the heels of the above that the lyrics of, ‘Ayo Africa’ is appreciated including the artist’s appearance – the extra linguistic/ non- verbal features which is symbolic and pregnant with meaning; whose integrated and holistic appreciation, transmits the artist’s philosophy and thus, part of the rich Cameroonian culture.

Ayo...Africa	Exclamation on Africa’s plight
Ah Kunta Kint éoh s énga mis éa ma bana b ông ô	Oh Kunta Kinte remember me, my people
Ah Nelson Mandela oh s énga mi mb émba bana b ông ô	Oh Nelson Mandela remember me, my children
F éix Moumi éoh s énga mis éa ma bana b ông ô)	Oh Felix Moumie remember me, my people
Douala Manga Bell oho oh w ééé	Douala Manga Bell, oh yes
Mbana Charles Atangana s énga mis éa ma bana b ông ô	Oh Charles Atangana remember me, my people
Douala Manga Bell oh s énga mi mb émba bana b ông ô oh, oh	Douala Manga Bell, oh remember me, my children, oh oh)

Looking at the artist’s message, he makes large use of the Duala language to address the linguistically plural Cameroonian audience in particular, and the African and world audience at large in general. The over usage of Duala, and an extent pidgin, is testament to the artist’s desire to see one of the languages or both govern the Cameroonian Linguistic space. The language is rich with Cameroonian and African indigenous knowledge systems. The artist in this vain, has proposed and promotes the use of Duala as one of the Lingua-Franca for the Cameroonian linguistic space. The aim of this work is not to look at the message of the song in its holistic sense, but to show how the artist through part of the lyrics of the song, is able to define the language and culture of Cameroon fifty years after independence.

The introduction by Longue Longue is interesting as he starts by addressing the African audience before the indigenous and Cameroonian audience in apostrophic terms. The artist, is aware of the rich culture of the people of Cameroon couched in their language wherein the



general or elder or most important takes the pride of place before the particular or the lesser. This is the more reason he visits history to look at some African heroes of the likes of Nelson Mandela and Kunta Kinte before addressing Cameroonian heroes of the rank of the latter like Douala Manga Bell and Charles Aatangana. It is Edward Barry who said, 'there is no development of a people without the development of their Literature.' Longue Longue with this consciousness celebrates African and Cameroonian heroes because, the Cameroonian culture warrants that he who wants something or more must first appreciate what is available. In his desire to see a language govern the Cameroonian space, the need to celebrate heroes as above- now ancestors, is paramount. Through the apostrophic style, the author largely utilises in this literary piece, he asks these ancestors who have completed their assignments to remember him in particular and the Cameroonian and African space at large.

The ancestors aforementioned wanted the best for Cameroon and Africa and the best cannot be the absence of a unifying language for the country, whose vacancy necessitates artists to raise the issue to all for immediate action as he proposes a perspective. Language requires mutual intelligibility which is the more reason that the artist addresses the audience as such granted there is understanding among the concerned interlocutors. He is thus echoing the plight of contemporary Cameroon wherein the linguistic problem has been addressed severally in meetings but needs immediate practice. The presence and use of many languages in Cameroon allows for the disorder that Kashim Ibrahim described reason why the country needs a unique language or languages to animate its space. The reason for such is clear as the language will transmit the Cameroonian culture of respect and appreciation direly needed now than ever; to salvage the ingratitude and carefree nature of many a Cameroonian today.

The artist is aware of his role in society on the one hand, the nature of governance of his country on the other hand wherein an utterer is not guaranteed safety after freely expressing themselves ipso facto; freedom of speech is no guarantee for security after expressing the speech. This is the reason he says, ' je suis votre libérateur, je vais mourir pour vous (I am your liberator, I will die for you). Taking up some issues as the one the artist does, is synonymous for death reason why the artist is ready. The artist like Chinua Achebe; uses the French language in a manner that suits his context, thus expressing his chagrin at the language and its culture. The above is an appropriated form of the French Language. The usage of liberator is pregnant. The question one should certainly be asking is, 'liberating from?' liberation from linguistic pluralism which only impedes unity and cohesion. Liberation from all obstacles to the practicality of the Cameroonian Language (s).

The artist further highlights the ills of a foreign language like French wherein is embedded problems and ills in the following,

Quand je regarde l'afrique oh avec tous ces  
problèmes eh

When I look at Africa with its many  
problems eh

Je me demande Africa mais quel avenir?

I wonder what future Africa has

Quand je regarde l'afrique oho avec tous ces  
cadavres eh

When I look at Africa oh with its many  
deaths eh

The language of the former colonisers used in Cameroon over fifty years after independence is the result of the many problems, deaths and a bleak future. The utilisation of English and French has no doubt certainly exposed Cameroon but, the latter has also copied the culture of the language to the slight of hers; the more reason for a rethink and a new language or languages rich in indigenous knowledge systems to salvage the aforementioned problems and more.

The culture of corruption which is not the focus of this study; is highlighted too, corruption is seen in the following words of the author,

Koma w ð ê éwo b ða	Still, nothing changes
Africa di work oh Europa di tchop	Africa works for the wellbeing of Europe
Africa di work oh Europa di tchop	Africa works for the wellbeing of Europe
Cameroun di work oh France di tchop oh	Cameroon works for the wellbeing of France

The artist further highlights the exploitative culture of the English and French languages as seen above. The reason for suffering in Cameroon and most African countries is crystal clear given that the former colonised territories work for the wellbeing of their former colonial masters to their own detriment. The artist is talking to the English speaking audience now having switched from the French audience. The author thus proposes in the above lines another language to govern the Cameroonian linguistic space-pidgin. This language heretofore was slighted and the artist is using the language in protest on the one hand and celebrating his identity on the other hand. His very usage of pidgin is protest against English and French. He wants his audience to understand him which is the reason he uses pidgin which is part of his identity. The artist by the above usage understands the bilingual culture of Cameroon. This is the reason he addresses the Cameroonian people the way they understand best.

The pidgin he uses is unique to Cameroon and has in it, part of the Cameroonian culture of unity for a common good. This pidgin is a product of the intercourse of English, French and Duala. The Cameroonian audience identifies with the language which is part of their identity. The artist understands that, protest is achieved through the language one understands reason he uses pidgin to express his disregard and hatred for English and French while drawing the attention of his audience for the need to speak pidgin as a national language if amongst others, it can unite fellow Cameroonians.

This language is used all over the country but the artist is proposing a national use and for it to identify Cameroon at a time when the language draws many an audience to it. LTM(Love of Tom and Marthe), Spectrum Television(STV), Equinox Radio and Tv, Afrique Nouvelle, Mt Cameroon Fm, Abakwa Fm, Horizon television are many key media houses in Cameroon who attract a wide audience during their pidgin news and programmes. Many a person have forgone many activities to be up to date with their pidgin news and follow the above channels

whose main lingua-franca is pidgin. These media homes are in symphony with Longue for the adoption of pidgin as a national language for Cameroon. Cameroonians have accepted the language, identify with the language and are working to develop their skills in the language as many a Cameroonian can speak pidgin though they find speaking English and French difficult. The artist is therefore committed and advances the adoption of the language as a national language for Cameroon which will cause the listeners who are unable to understand the language, to learn it, and use it. It is common to find the use of pidgin in beer parlours and hidden areas, but not in public. The use of the artist of this language in sheer disregard for, 'norms' which warrants the use of English or French is assertive of his identity which he gives a national and international usage.

Main stream media homes like BBC (British Broadcasting Co-operation) are today running pidgin programmes. This channel and its followers before now regarded pidgin as un popular language but media channels as those mentioned above in Cameroon and artists like Longue Longue; Prince Yerima Afoh-Akom, Lapiro de Mbanga, and John Menang to name but these have been using the language to reach out to their audience. They have even won musical trophies with music composed in pidgin and the mother tongue. Pidgin; from the foregoing, has its place in Cameroon and should be used as a/the lingua-franca to govern the Cameroonian linguistic space as a national language.

Ba n ông ôbwam'asu m ès èeh	They have stolen our wealth, you know
Bisô bana ba Africa bi si beni p è to lambo eh	We, the children of Africa, no longer have riches
Nous les enfants de l'Afrique oh, nous n'avons plus de richesses eh	We, the children of Africa, no longer have riches, you know

The artist reverberates the tiredness of the Cameroonian populace of English and French, and its results in particular in,

Ombwa tè bakala won è, n éni babô bé nô munyengu è	We are tired, we have nothing but suffering
Nd é biso o Africa oho mpungu na mpungu w ééh	We, the people of Africa are burdened with troubles oh
Ombwa tè Am érica eh, n éni babô bé nô musango eh	We are tired America, we have nothing but chaos
Nd é biso o Africa oho bila na bila eh	We, the people of Africa are living in darkness oh

Cameroonians in particular; and Africans in general, have nothing as the author switches to Duala to emphasize the linguistic problem. It is regrettable that Africa is characterised by news of chaos, deaths, famine, coups and plagues. Worst all, is the lack of the language for many African nations, and Cameroon in particular. The languages of English and French are unifying languages which have not helped Cameroon and Africa reason for the many issues granted it is not birthed in indigenous knowledge systems for Africa's benefit.

Regardez l'Amérique eh, partout là-bas c'est la paix	Look at America eh, everywhere there is peace
Mais chez-nous en Afrique oho la chasse au pouvoir eh	But we in Africa oh, it's a fight for power oh
Mais chez-nous en Afrique oh, c'est la dictature	But for us in Africa oh, its dictatorship
Chez-nous en Afrique oho la guerre est civile eh	Here in africa oh, civil wars eh

The artist uses beautiful contrast to show the distinction between the West and Africa in that they are developed while Africa is battling with one plague, coup, disease, corruption or war. Language is a key factor for development as the speakers unite for a common good which is the more reason Cameroonians and Africans need to change and adopt languages which identifies them – a pre-requisite for holistic development.

The chaos in Cameroon and Africa that Kashim described earlier on is explainable;

Mbana colonisation, colonisateurs	Oh colonization, colonizers
Pourtant c'est l'exploitation de l'Afrique	Meanwhile it's the exploitation of Africa
J. Remy Ngonon ils ont dit c'est la colonisation	J. Remy Ngonon said it was colonization
Pourtant c'est l'exploitation ah ouais	Yet it is exploitation

Colonisation brought along with it its language and culture. Years after colonization, Cameroon should be unique with its linguistic identity. The need to do away with colonial languages which reminds of the colonial era and colonial culture- alien to the Cameroonian and former colonies is imperative. The coups in Mali, Guinea, Burkina- Faso, Gambia, Central African Republic and more recently Niger, explains the chaos that animates most African countries many years after independence. The coup leaders are in their media outings asking their nationals to reflect the country and no reflection of oneself is possible in borrowed garments and language. This is the more reason the Malian junta recently adopted a Malian language as the national language of the territory granted its richness in Malian indigenous knowledge and a reflection of the Malian identity. Longue Longue thus forsook

the current happenings while advocating for a national language reflective of the Cameroonian and African populace way back in 2000 with the production of, 'Ayo Africa'.

The pidgin and Duala languages largely used by the artist in disregard for English and French, pre-dates colonialism and despite the existence and use of the colonial language more than half a century after independence, It is vivacious and representative of the Cameroonian. This is why Longue Longue proposes one of the both or the both to govern the Cameroonian territory granted the resilience of the languages. The artist does not only produce a masterpiece, but embellishes its production with part of the Cameroonian dressing culture. These extra linguistic cultural elements are symbiotic moulds which x-ray the Cameroonian dressing pattern. While at the shrine of king Duala Manga Bell; through whom he prays for remembrance and need to represent his people effectively, he is dressed in white long sleeve, with tied head-scarfs around his arms over a loin. He is bare-feet with a broom in his hands and a black traditional cap. The dressing is eloquent testament of his belonging to the initiate of the land.

The broom is symbolic of authority and weapon against flies and insects whose effects are deadly. The white long-sleeve is symbolic of purity while no elder visits a shrine without a covering on the head. The bare feet Is a connection between the interlocutors- the receiver of the message and the speaker. The artist thus transmits this rich culture to the audience as the vogue for dressing to Cameroonians and all at large. The culture is rich and promotes purity. A panacea to contemporary dressing patterns among Cameroonians in particular of all ages and Africans in general where reproductive organs of many a Cameroonian is literally outside begging for sexual pervasion of diverse kinds. The average Cameroonian is a victim of rape as they are psychologically raped every time out of their home with boys sagging, both male and female exposing what is meant for the room and the inability for many to decipher between males and females as many exchange the role of the other.

Such a culture copied on Tv, the internet, and mainly a heritage of the colonial English and French language is alien to the Cameroonian and African space. The practitioners of such alien culture are not only arse lickers but a misrepresentation of the Cameroonian. Frank William Batchou in his news article on Cameroonian popular music posits that the pop music genre has suffered a major setback after a prosperous period in the 1980s and 90s. Songs and choreographies became less and less polished, some even obscene. This is due to the influence of foreign trends on local artists who always look for the easy way out. For this reason, sound engineer Blaise Essame, describes Cameroonian popular music as, 'a brutal fallout due to foreign influence.' Artists simply don't want to work anymore, counting only on computers to do the job. Most of them own a home studio, so they can record their songs right away. They think they know it all and do not care much about getting advice. Local rhythms are so transformed that elders do not recognize anything anymore". The need for a language- rich in indigenous knowledge systems that x-rays the values of the Cameroonian in a heterogeneous society with no clear cut code of conduct is imperative to rescue the Cameroonian society of cultural miasma and cultural arse lickers dancing to the deadly tunes of borrowed culture wherein they are neither masters nor practitioners. No wonder the

country prides in knowing and having many cultures yet mastering none. A bleak situation Longue Longue wants corrected soonest.

The very fact that pidgin and Duala pre-dates the coming and departure of the former colonial masters and despite the influence of the colonial languages before and after colonialism, the survival and use of pidgin today by many news channels- including BBC is testament to the potency of the languages to govern the Cameroonian linguistic space. The colonial masters slighted it, the Cameroonians and Africans have been using it and now the former colonial masters are adopting it anew from the Cameroonians and Africans which is imperative that the policy makers of Cameroon institutionalize them as the lingua-franca of the country soonest.

## 5. Conclusion

The argument of this article is that though with over 260 ethnic languages in addition to the languages of instruction - English and French; Duala and pidgin are relevant to the Cameroonian linguistic space to serve as the national languages more than half a century after independence. Using the new historicist approach, the research has shown that the Duala and pidgin largely used in the song enhances the ethos, mores as well as the cultural values of the Cameroonian people. This is explained by the timelessness of the language that existed prior to and after colonialism despite its interactions with other languages. Its preservation is sure as it is now a medium of communication by many media channels.

The Duala and pidgin however, face threats from the usage and practice of other languages and cultures which is the more reason why this research concludes that; Cameroonian policy makers and Cameroonians at large, must all stand to adopt one of the above languages or all to govern their linguistic space and preserve their culture. The usage and practice of other languages and cultures explains the chaos in the country which can be circumvented with the usage of a language and culture that identifies the Cameroonian.

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Informants	Approximate Age	Sex	Occupation	Date interviewed
Mbobog Megan	55	Male	Journalist	25/06/2016
Francois Bengono	65	Male	Anthropologist and cultural interpreter	15/ 08/2018
Asongwe Oscar Nji	60+	Male	Notable and veterinarian	20/ 06/22
Ma Ngum Beltha	63+	Female	Housewife	10/02/2023



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