THE RORE FOLKLORE IN THE UPBRING OF A CHILD: THE BADE EXAMPLE

Dr. Ibrahim Gambo[1]*, Musa Abdulkadir[2] Dr. Musa T Musa[3]

Department of Hausa, School of Secondary Education (Languages),
Umar Suleiman College of Education Gashua, Yobe State, Nigeria.

*Corresponding Author Information:-
E-Mail: ibrahimgambo56@gmail.com
Phone: +2349015328316

ABSTRACT

This paper examines the role of Bade Folklores towards Child upbring Definitions of folklore have been given to serve as guide for proper understanding of the paper. This paper discusses Bade folks as the role toward child upbringols example from various ethnic groups. These forms of Bade folklore are visualized forms, recreational forms, institutionalized forms and verbalized forms. All these forms of Bade folklore are presented during colorful ceremonies of harvesting rituals, marriage, birth etc. Thus, these ceremonies promote unity and national integration. In effect, people of different tribes and cultures attend the occasions. The paper succeeded in elucidating the importance of Bade folklores toward national integration.

Keywords: folklore, child upbringing, Bade language, role of folklore.

INTRODUCTION

Bade language is one of the Chadic language family in the northern part of Yobe and Jigawa states. Folklore (or lore) is one of the powerful aspects of Bade people. According to Jones (1989), folklore consist of legends, music, oral history, proverbs, jokes, popular beliefs, fairy tales, stories tall tales and customs that are the traditions of a culture, subculture or group. It is also the set of practices through which those expressive genres are shared. National integration: is the unity in diversity. It means a feeling of oneness; it implies social, political, economic, linguistics and cultural unity. It is the development of a mental climate that would help reacts in terms of oneness, irrespective of the region, language or religion of the people concerned.

Agreed, for folklore in fact consist of these conceptions. But, it is more than that. It is a full-pledged social and moral discipline of a people, which promotes toward national integration. In connection to Bade, folklore had been developed since the existence of this tribe, (c.f. Shuh, 1979). But, what is obtainable in some present Bade people is that instead of practicing folklore annually as before, only some villages practice few aspects of it. In those days, many or all nearby tribes were invited to attend such events and witness the ceremonies. Due to lack of constant practice of these folklores among the more communities of Bade, the concept is commonly narrowly conceived as mere folk stories" or even "superstitions and customs" that persisted through time and prevailed mostly among the elderly, the illiterate and primitive members of the community.

THE BADE FOLKLORE

In traditional Bade society, the eldest members of the society teach the young ones how to face reality of life through narratives in form of tales (tirzuna) Such tales are usually fiction, oral and long rendition .The context of Bade folklore are parform yearly and primarily by elders men and women to the children and public at large.

THE FORMS OF BADE FOLKLORE

Recreational forms, And Philosophical Foundation Department,

Ibrahim, (1979) classified forms of Hausa folklore into four (4) as thus:

i. Visualized form
ii. Recreational forms,
iii. Institutional forms and
iv. Verbalized forms.

It is therefore, in order to use this classification to explain the forms of Bade folklore; this will lead to clear understanding of the concept.

BADE VISUALIZED FORMS OF FOLKLORE:

The Bade visualized forms of folklore, which mostly comprises of methods and processes of production of an ancient crafts, which includes farming rearing, mat making wood curving hunting native medicine etc. Therefore, this form of Bade folklore mostly practical participation in such profession like arming and rearing of animals where some neighboring tribes exchange ideas and different species of animals among themselves as they rear together. This promotes unity and co-operation among Bade and others in those days. With regard to fishing which is well known folklore of Bade people, in those days there was a fishing festival called "Muyaganga', where different ethnic group from various places within and outside Nigeria attend this colorful ceremony. As a result of this festival, there has been an inter- marital relationship between Bade people and other tribes around.

Mat-making as an occupation is also well practice by Bade people. A mat called "*hvanta"* in Bade language is made up of raffia, which are commonly used in many rituals. This help in promoting integration and dignity of labor among the populace. In other hand, this form of folklore plays a vital role with regard to apprenticeship or training of youth and adults in those days as there were inter-change or exchange of sons and children among the people of Bade and other tribes as there was mutual understanding that existed. Some children of these other than Bade learnt some occupations that are peculiar to Bade people alone.

BADE RECREATIONAL FORMS OF FOLKLORE:

This is another form of Bade folklore, which is practical in nature. The recreational activities are held periodically, mainly during harvesting or immediately after the harvesting of new crops

especially millets. It is a well organize activity where dances and wrestling are done. A village move with its Wrestlers, drummers, supporters and audience under the power leadership of drummers called ganga "*wala*" in Bade refers to as wrestling, the well-able youth wrestlers challenge their matches/partners, strength and knowledge of the tricks being the main criterion rather than age or size. Strength and expertise are improved both by practice and traditional therapy, medicament, charms and incantations. The background drum sound and praise-epithets at the wrestling arena give the necessary emotional involvement and reinforcement, courage, guts, risks and fortitude. During this festival, the hosting village lulls the capacity of much audience of different ethnic groups near and far irrespective of religion and other affiliations. This contributes a lot toward integrating people of different ethnic groups and improves mutual understanding.

BADE INSTITUTIONAL FORMS OF FOLKLORE:

This form of Bade folklore comprises or concern with societal institutions such as patterns of authority at the level of age-grades, up to the whole community at large: birth; marriage; and annual harvesting ceremonies. These are *Mxa, Amayo, Sikdu, Avoragir Tixa* and *Bauzaya*. These social activities in these institutions clearly demonstrate the ideal patterns of behaviors as codified by society in such expected norms as respect for elders, leaders and authority, hospitality, generosity and contentment. In all these traditional institutions, there are interaction between practical participation and the dissemination of Verbal arts. For instance, community leadership (*Mai yakwai*) patronizes classical praise-songs of excellent quality which form an important part of Bade oral literature. And during the "*mda*" festival, oral poetry is disseminated by a group of girls and some newly marriage women who sing at strategic places O the convergence of males and females. The young and old ones mostly around the palace of Lan/Dugun (village head).

Sava is a ceremony which marked the confirmation of leadership. It is a ceremony which Dugum Invites people from different places to witness the ceremony. Different dishes of Bade traditional foods are cooked for the guest irrespective of tribe or religion.

The institution of marriage in Bade society marks a passage from one stage of life to another and the aspects of folklore.

Tixa and *Amayo* are two ceremonies related to Bade traditional marriage. *Tixa* is a ceremony which is mainly for those girls who are to marry in the next immediate year as season. The girls already have men or proposed husband so a year before marriage ceremony there will be a colorful ceremony for these girls usually conducted just few days before harvest of new crops. Singing and dancing take place in these ceremonies where many people attend irrespective of ethnicity and religious affiliation. Amayo is relating to birth of first born children. It is a ceremony where people gathered usually in the Lan/Dugun palace songs and dances done to entertain audience both people at home and guest and many cultural and traditional attires are presented.

Sikdu and *Avaragar* are also aspect of institutionalized forms. *Sikdu* (saw-saw) and *Avəragar* is the month that marked the end of a year and the beginning of New Year.

Bakziya is folklore of Bade; it is characterized by singing, drum beating and some sacrifices. It is a festival which last for a week. People of different places especially other ethnic groups attend it move from one Bade community to another attending and watching different cultural displays of their likes. Which are use to teach morals to children and public at large.

THE BADE VERBALIZED FORM OF FOLKLORE:

These forms of Bade folklore comprises all what is known as oral or expressive art forms or genres, disseminated at different occasions among generally specific audience. Hence, certain forms of the oral art are only suitable for and therefore disseminated among certain spheres. These verbal arts vary from simple stories told to children to the more serious forms of oral poetry legends and proverbial-lore circulating mainly among the adults. All he forms are explicitly entertaining and implicitly educating. This can be seen in all the three clearly marked spheres of the Bade verbalized folklore as follows:

In the Spheres of Children's Verbalized Folklore, there are:

- Tirzina (folktale).

- Tirzinak-Ɔkba (riddles)
- Aptatir (praise epithet)

Each of these genres of children has at least the explain functions of entertaining and reinforcing language acquisition and competence to the children. They provide the means whereby knowledge of language structures and lexical items are gradually acquired. They also implicitly function in reinforcing value-judgment and in inculcating the spirit of promoting co-operation and integrating among different ethnic groups.

In the sphere of adult verbalized folklore, there are:

- Kadagwa (getter sung)
- Aptatir (praise epithets)

Most of adults, with the exception of some adult or old women who tell stories to children, do not have time for telling or listening to stories. They passed this stage during childhood period. An adult plane has more serious forms of verbal art which include local and ritual legends, praise-songs and epithets. All of these forms of adult folklore entertain because the enshrine societal values; for example, the legends. These legends recount historical episodes and local and religious personages, often in highly metaphorical sense, while the songs are classical, rich and highly artistic pieces, containing sprinkles of epithets and proverbial-lore.

In the sphere of women's verbalized folklore, are:

- Iwa-kufda (night/moon songs)

The position of women in Bade society presents specially unique forms of arts, mostly poetic, chanted which specifically circulate among them at leisure, or usually in moon light after harvesting or during harvesting or at ceremonies. The songs or chants are saturated with proverbs and the targets often aimed at, are various aspect of married life.

MODESTY

Modesty is one of the revered Bade folklore in Bade society Women seldom go outside the House, and then only when fully covered. The separation of Bade boys and girls and the

emphasis on modesty for girl begins quite early. By the time a girl is six years old she begins dressing according to the codes of dress applied to women covering all but her face ,hand,and feet. Small girl continue to move about in public, running errands and doing marketing for grown up women in their homes. Boys are kept out of women quarters from the time they are ten years or do and begin to sleep in the men's areas of the house. Of equal importance also is the concept and folklore of fidelity and chastity. A girl that dit not take her Chastity to her husband's bed is regarded to have brought shame to her family. Thus parents take it on their own to see to their daughter's proper upbringing so that she still remains pure or untouched by the time she finally gets married

HOSPITALITY

Hospitality as a social concept is highly value in Bade society. The generous reception and entertainment of guest or strangers socially or economically is part and parcel of the Bade culture. According to extant literature and as exemplified in 4.0 above, the Bade traditional house is socially classified in to four group the house of the aristocrats mayamawat, the affluent Garzikimin the scholars mayamawat and the commoner galaga. Even in the house of commoner, a guest is revered and received with relatively open arms. He is brought a mat. Foot(usually bawu duk ayi during day). And water. The children would come and greet the guest

Thus they are taught how to received guest and visitors with hospitality.

CONCLUSION

From the forgoing brief description of these forms and spheres of Bade folklore, it is seen that folklore in its several forms, cuts through the various aspects of life of Bade society. The importance of folklore in Bade folklore in educatiion. To the upbringing of children connot be overemphasized Bade society place a great importance in the fundamental culture and folklore development for children and young people. The children are practical visible in the Bade creative diversity, fathers and mothes place great concerns on the behaviour of their sons and daughters.

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