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ECOLOGICAL PERSPECTIVES IN ANGLOPHONE CAMEROON POPULAR SONGS

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ABSTRACT

Popular culture is the primary way of understanding, reinforcing, and modifying the circumstances of people's lives. Increase in population and our irresponsible utilization of nature and behavior towards nature has left an environment that threatens our survival. We are facing an ecological crisis which is characterized by global warming, shortage of natural resources, extinction of many species and the emergence of strange physical and mental diseases. Popular songs play a critical role in enabling human survival to climate change. It is one of the most powerful mediums to communicate environmental messages to people irrespective of gender, age, race, status or religion. Its content is educative with the aim of ensuring a sustainable lifestyle towards the environment. Using eco-criticism and functionalism, this study examines the ecological perspectives in popular songs from Anglophone Cameroon. It sets out to ascertain the extent to which popular songs from Anglophone Cameroon provide information about the ecosystem, information about the relationship between living organisms and their environment, enable us to better understand the world around us, and provide means through which the environment can be regenerated. The study is based on the contention that popular songs play a major role in shaping environmental behaviour. We conclude that as presented in the popular songs, nature is overwhelming and should be respected and that man is part of nature so should strive to maintain harmony with nature.

KEYWORDS: Ecology, Perspective, Popular Songs, Anglophone Cameroon

INTRODUCTION

Every society and culture interact with its ecology, hence has its perception of the environment. Understanding the perspective from which people view and interact with their environment provides insights into the environmental challenges they face and could help in overcoming these challenges. Susan Board contains that 'humanity's relationship with the environment has been an eternal axis of debate. The modification of the physical environment from a hypothesized natural condition is a traditional departure for political debate in the West dating at least from the Hellenistic age (fifth century' (36). Marsh, G. P cited by Board says 'humanity has the alarming potential to wreak negative consequences upon earth based upon a catalogue of destructive changes to the physical landscape since Roman times (37). Economic growth and the ruthless exploitation and the pollution

of the environment has left us with an environment that threatens our survival. This crisis we are facing today, Donal Worster rightly posits, “is not because of how the ecosystem functions but rather because of how our ethical systems function” (718). Cameroon is facing growing environmental challenges. The government has made effort to preserve the fauna and flora of Cameroon and provide a solution to this crisis through tree planting campaigns and legislations protecting the forest but, these efforts have still not resolved the environmental problems. Getting a solution to environmental crisis requires understanding the peoples’ perspective of the environment and using that knowledge to restore the environment but these efforts have not involved an examination of the ecological perspectives of the people

The anthropocentric view which sees human fulfilment as the prime requisite of interaction with the environment and other residents and the nonhuman world are considered to hold value only insofar as humans can usefully exploit them and their worth dependent upon the value humans place on them, and the belief that the vital elements of the nonhuman world exist only as means to enrich the human world and not as ends in themselves has given way to the eco centric view which considers all elements in the ecosystem to have intrinsic value and to be worthy irrespective of their resource capabilities to humans. In this light, Fox maintains that ‘all residents within the shared environmental community share the mutually respected right to develop and flourish in their own specific, diverse fashions’ (48). This as Benton, T. opines, means humanity is expected to relate with the environment without violating the integrity of other organisms (67) This is ecosophy ‘a philosophical world-view or system inspired by the conditions of life in the ecosphere ‘which Naess says ‘offer the basis of a new ontology which sees humanity as inseparable from nature. If this ontology is fully understood, it will no longer be possible for us to injure nature wantonly, as this would mean injuring an integral part of ourselves (24). From this ontological background we have examined the ecological perspective of Anglophone Cameroon popular songs. Ecological perspective according to Susan Board, introduces the possibility of seeing and analyzing the relations of organic life interdependent with this earth (37).

The popular song is an integral part of people’s life and has among other functions always served the purpose of transmitting values from one generation to another. According to research, the earliest popular music exploring environmentalist topics can be traced to the 19th century with early folk, gospel and blues music. The counterculture of the 1960s facilitated an increase in environmental music that continued into subsequent decades. Music educators are increasingly emphasizing the intersections of music and nature or the role of music in eco-consciousness. Themes on environment in music ranged from advocating for the protection of environment to the appreciation of nature. In 1995, Michael Jackson came out with the hit "Earth Song" which was about environmental and animal welfare. The production of the music video had an environmental theme, showing images of animal cruelty, deforestation, pollution, poverty, and war. Jackson and the world's people unite in a spiritual chant "Earth Song" which summons a force that heals the world. Using special effects, time is reversed so that life returns, war ends, and the forests regrow. This study examines the extent to

which Anglophone popular songs portrays the people's consciousness about nature and the extent to which the songs fosters inter- and intra-generational equity, prevents environmental pollution, and degradation. Mr. Fonyuy Leonard Nsohburinka, an Anglophone popular musician known as Mr. Leo, when asked what he has to tell his millions of fans who have been wondering why he adheres to the New Deal for Nature and People project, responded as follow:

I will encourage my fans to join this initiative, because we are facing a planetary emergency. The catastrophic events of 2020 have made it clear that our future and the future of our planet are intrinsically linked and both are under threat. What we do to the planet- we do to ourselves! We must speak up for nature now to safeguard the health of our planet and in turn, our own health and well-being. My lovely fans please join me to speak up for nature by signing up to <https://voicefortheplanet.org/>(Cameroon: Urban Music - The Strides of Mr. Leo)

Mr. Leo's call suggests the gravity of the environmental problem in Cameroon and emphasized the role of music in resolving the problem.

STATEMENT OF PROBLEM

The environment forms an integral part of human life so protecting nature or the environment is very crucial for the wellbeing of humanity. As Mr Leo, an Anglophone popular musician opines:

nature provides food, water, air that we breathe and is a big natural pharmacy providing the medicines we use to treat the sick. Indeed, it is our life support system. However, in just 50 years, we have lost 68% of wildlife population and human beings are at the centre of this biodiversity loss. So, speaking up for nature is a step towards saving lives and protecting humanity. this cause. (Cameroon: Urban Music - The Strides of Mr. Leo)

Increase in population and our irresponsible utilization of nature and behavior towards, nature has left an environment that threatens our survival. As White posits, "human ecology is deeply condition what people do about their ecology depends on what they think about themselves in relation to things around them" (6). Understanding the perspective from which people view and interact with their environment provides insights into the environmental challenges they face and could help in overcoming these challenges while lack of understanding of our ecological perspective leads to the degradation of the environment, the extinction and endangerment of certain species, over-exploitation and depletion of the environment. The Cameroon government has made effort to preserve the fauna and flora of Cameroon and provide a solution to this crisis through tree planting campaigns,

legislations protecting the forest but, these efforts have still not resolved the environmental problems because the efforts have not involved an examination of the ecological perspectives of the people.

Definition of terms

Worster says the term ecology first appeared in 1873 time when there was population growth in Europe and colonial expeditions for capitalist exploitation of global resources. Ecology is the branch of science that deals with the relationship of organisms with one another and with their physical surroundings. It is, the study of the relationship between animals and their environment, both animate and inanimate. Ernst Haeckel cited by Bramwell, A. defines ecology as the study of the interrelationships between organisms and the environment and says the study of ecological perspective allows for discussion of the relationships between all forms of organic life and their environmental surroundings. Human ecology focuses on the relationship between humans and the environment. It emphasizes the impact human beings have on the environment and gives knowledge on how we can improve ourselves for the betterment of humans and the environment. Cultural ecology has been defined as the scientific approach exploring the relationship between human society and natural environment in the process of sustainable livelihood (Lapka et al., 2012).

Popular song: popular music is, any commercially oriented [music](#) intended to be received and appreciated by a wide audience, generally in literate, technologically advanced societies dominated by [urban culture](#). It is any non-folk form that acquired mass popularity. It deals with the thoughts, concepts and ideas of an individual or a people. The term “popular song” was first used in the 20th century to distinguish between music that was aimed at people with little musical culture. It is the culmination of different musical genres highly within a society. It appeals to a very wide audience and often include a danceable tempo, easy to remember lyrics and simple notations. It has evolved over the years, incorporating the genres that have emerged and continue to evolve to this day (Torres 2022). According to the critic Theodore Kayese, in studying popular songs ‘you have to look at every area of the country separately’, especially in a multicultural country like Cameroon. The earliest recorded popular music from Cameroon comes from the 1930s. These songs provide access to local ecological knowledge and reveals local cultural beliefs. they deal with the thoughts, concepts and ideas of an individual or a people. Cameroonian popular song writers revolutionized their stylistic as well as thematic engagement, and thus have expanded and extended their creativity to touch every core concerns of the masses as well as the elite and the ruling class which is their environment. (Batchou 2015)

Anglophone

Anglophone Cameroonians are the people of various cultural backgrounds, most of who hail from the English-speaking regions of Cameroon (Northwest and Southwest Regions). These regions were formerly known as the British Southern Cameroons, being part of the League of Nations mandate and United Nations Trust Territories administered by the United Kingdom. Anglophone Cameroon got its independence on October first 1961 by joining French Cameroon.

Hypothesis: Popular music is a powerful medium to communicate environmental concerns to people irrespective of gender, age, race, status or religion. The songs increase environmental awareness through pop music will make people to adopt a friendly environmental behavior. Anglophone popular songs help us to understand how our actions affect the environment and understanding ecological perspectives helps us to protect our environment from damage and danger.

Research questions: This study answers the following research questions

1. What relationship between organism is presented in Anglophone popular songs?
2. What are the environmental themes in popular songs?
3. What is the image of the nature in popular songs and how can popular songs be used to create eco-friendly behavior?

Aim and objective

The aim of this study is to analyze works of Anglophone musician who wish to provide solution to environmental problems like, climate change, pollution, species extinction, freshwater crisis, and other environmental issues. This is done by examining how their music increase environmental knowledge, create awareness on environmental challenges, improve behavioral changes and promote the concept of music for the environment; that is, examine the extent to which music can greatly influence environmentally friendly behavior in Anglophone Cameroon. The objective is to show how popular songs reflect the relationship between organism of the ecosystem and how they improve our understanding of life processes and interactions of organisms in the ecosystem.

Scope of the study

The Anglophones in Cameroon have created a great impact in popular music and the entertainment industry. These Cameroonians despite their limited number or audience turn to be popular somehow in a country which is however dominated by French language. Some of these artists have understood their audience and tend to do a blend of several languages in order to suit the multi-cultural context of the country. Their songs have turned out to be the popular culture now. Cameroon songs by most popular Anglophone musicians tend to be a blend of English, French, pidgin and their native languages. We have examined songs by Anglophone Cameroonian popular musicians like Mr. Leo, Afo-Akom, Libianca, Tzy Panchak and Witty Minstrel just to name a few, to decipher the images of nature in them and to show how they teach values that ensure social cohesion and how they could be used to prevent pollution, environmental degradation or how they imbue in the population a positive outlook towards nature.

The data for this study was randomly selected from secondary sources like manuscripts, printed texts, social media platforms. The national anthem, a rally song that is used in all official occasions is used

as well as seven songs from five Anglophone popular artists. The data was considered as art works in the public space so there were no ethical considerations.

Theory

Functionalism and Ecocriticism are used in study. Ecocriticism which is sometimes referred to as green studies is a recent addition to literary theory. It came up in the mid-20th century and is derived from a number of events or activities pertaining to human interaction with and the study of the environment. The term as presented in Ecocriticism Reader was coined by William Rueckert to mean the application of ecological concepts to the study of literature (10). Cheryll Glotfelty and Fromm define Ecocriticism as “the study of the relation between literature and the environment” (xviii). The task of Ecocriticism as Cheryll Glotfelty writes, is to formulate a conceptual foundation for the study of interconnection between literature and the environment, between literary language and the language of nature (xxi). Discussing Ecocriticism in Indian Fiction, Kumari Shikha opines that “as a distinctive approach to the practice of literary criticism, ecocriticism gives increased attention to the literary on representation of nature and is sensitive to interdependencies that ground the author, character or work in the natural system” (10). Camilo Gomides says ecocriticism is a field of enquiry that analyzes and promotes works of arts which raises moral questions about human interactions with nature while also motivating audiences to live within a limit that will be binding over generations’ (16) while Enongene Sone sees ecocriticism as a literary approach which analyses and promotes oral or written literature that raises moral questions about how humans interact with nature. Eco criticism examine how literary artists perceive and reflect nature and natural phenomena so it is appropriate because this study is concerned with ecological consciousness.

Functionalism is another theory used. It has its origins in the works of [Emile Durkheim](#) who was interested in how social order is possible, how society remains relatively stable. Functionalism emphasizes the consensus and order that exist in society, focusing on social stability and shared public values. The functionalism model is helpful to know the various social functions of popular songs, their importance and their immediate need in the society. Bronislaw Malinowski says everything in human life must have a function. All folklore materials, he maintained are a function of a human need, a social and structural necessity, or a device for social cohesion. Bascom suggests four primary functions of oral literature or folklore in culture which are:

1. Folklore lets people escape from repressions imposed upon them by society.
2. Folklore validates culture, justifying its rituals and institutions to those who perform and observe them.
3. Folklore is a pedagogic device which reinforces morals and values and builds wit.
4. Folklore is a means of applying social pressure and exercising social control (36).

The functionalism model is helpful for it enable us to know the various social functions of popular songs, their importance and their immediate need in the society.

LITERATURE REVIEW

Asante-Darko Kwaku in his paper titled 'Ecocriticism and Environmental knowledge of Asante Oral Traditional Poetry'. examines Asante's oral traditional poetry as a tool for raising environmental consciousness. He contends that there exist within traditional oral literature some environmental knowledge which responds to the needs of traditional society.

<http://hdl.handle.net/10539/4603>). This study holds the same view as Kwaku and examines ecological perspectives of popular culture with a view of seeing how they reveal environmental knowledge and how this knowledge is used to resolve environmental problems.

Belay A. Adugna explores environmental discourses inscribed in Oromo proverbial lore to see the place accorded to nature and the role of human's relation with the physical environment and opines that multiple environmental discourses are presented in Oromo proverbs and that the proverbial lore of the people presents a mixture of both Nature-centered and human/man centered points of view/folk ideas (35). Like Adugna's study ours set out to examine the ecological perspectives in Anglophone popular songs.

Rene Nyah in his MA thesis titled " Environment and Culture in African Literature: An Ecocritical Reading of Isidore Okpewho's *Tides* and James Ngombe's *Sugarcane with Salt*", examines the relationship between the natural environment and man's existence and concludes that the environment is an integral part of man existence so man needs to rethink the way he interacts with his environment so that he and the world at large will be affected negatively (13). F. S. Ambe in his study on man and environment in modern African poetry assert that the insatiable quest for wealth and a better life has put the world's resources and the environment under stress and this in turn has put man in danger since man and nature share a reciprocal relationship of existence (39). It is because of this danger that this study sets out to examine ecological perspective in popular songs to see how they can be used to resolve environmental problems. The hypothesis of this study is inspired by Nyah and Ambe's studies.

Sikiru A. Ogundokun on his part is pre-occupied with the role of orature in the Yoruba socio-cultural space. He emphasized the use of traditional practices such as folklores, myths, legends, proverbs and oral poetry in the training of an African child and submits that in the struggle for survival, we must not destroy our orature because it is not only a historically artistic means of communication but a platform for recording cultural heritage (184) and ecological realities. Khairil Anwar et al. study the ecological Values of oral tradition for sustainable development and postulate that oral tradition has values that guide people's lives consciously or unconsciously. They identify four main ecological values which are (a) identification of ecosystem components; (b) the function and usefulness of ecosystem components; (c) natural and environmental management systems and (d) understanding

environmental values (1). These concepts are relevant in this study because the study seeks to unveil the role popular songs in revealing these ecological values.

Mbunda Frida in 'Eco consciousness in Oku oral Narratives' examines the ecological sensibility that Oku narratives reveal and how the narratives influence the ecology as well as the effect of ecology on the narratives. She concludes that Oku people as portray in their oral narrative, are conscious that that nature sustains them and is the root of their life. They rely on nature for their survival and so do everything to ensure a harmonious relation with nature (). While Mbunda is concerned only with eco-consciousness, this study goes further to examine how this consciousness can because to restore nature.

Eunice Ngongkum in her book 'Anglophone Cameroon Poetry in the Environmental Matrix' explores contemporary Anglophone Cameroon poetry's engagement with the environment through an ecotextual analysis of a cross section of poems from different poets. It spotlights environmental degradation, the inextricable relationship between nature and culture as well as the intersection between history, politics, ethics and the environment in the Anglophone Cameroon cultural imaginary. Focusing on the current need for the humanities to effectively respond to environmental challenges, it foregrounds an environmental poetic vision that can be an ideal starting point for influencing and changing thought and behavioral patterns globally.

Enongene Mirabeau Sone in his paper titled 'Nature in crisis: An ecological construction and conservation of the environment in Swazi oral literature 'sets out to show how values expressed in Swazi oral literature are consistent with the ecological wisdom of the Swazi people. Using ecocritical theory, he examines the dialectical relationship between environmental conservation and the preservation of oral literature and concludes that Swazi oral literature offers textual sites that represent complex interactions between humans, other living beings and the environment. He advised that the natural environment should be protected and conserved for posterity because it plays a vital role in the creative imagination of man and recommend among other things, that Swazis should preserve and share traditional environmental knowledge, not only for the conservation of the environment, but also for the cross-fertilization of oral literature (196). In another paper titled Swazi Oral Literature, Eco-Culture and Environmental Apocalypse Sone examines the relationship between nature and culture as reflected in Swazi oral literature and how indigenous knowledge embedded in this literature can be used to expand the concepts of eco-literature and eco-criticism. He argues that:

The indigenous environmental expertise among the Swazi people, encapsulated in their oral literature, can serve as a critical resource base for the process of developing a healthy environment and recommend that traditional and customary knowledge and

practices be strengthening by recognizing and protecting the values of such systems in the conservation of biodiversity for sustainable development. (44)

Sone is concerned with the relation between oral literature and society while our study is on the functions of literature.

Julius Angwah in his study titled 'Ecosophical Affability of some Cameroonian proverbs' identify and analyses Cameroonian proverbs with eco-friendly implications and asserts the extent to which they could inspire bottom-up and top-down efforts to mitigate our environmental challenges (3). He emphasized that 'with the life-threatening effects of environmental degradation in the 21th century, there is the dire need for more creative approaches in solving our environmental problems and concludes that eco-friendly proverbs readily remind Cameroonians of their roles in environmental challenges and that orientating positive environmental agencies in Cameroon through context-specific stories can guide national and international policies on environmental conservation (12). This study sets out to decipher knowledge on the environment in popular song and to like Angwah, see how this knowledge can be used environmental conservation.

DISCUSSIONS

Cameroonian popular cultural products today are preoccupied with the daily concerns of the society at large and the masses in particular who have appropriated the art, with its evolving thematic and stylistic focus, thereby making it suitable as a veritable avenue for the representation of voices. In this section we examined songs like the national anthem that are used regularly in Anglophone Cameroon popular space and songs by popular musicians like Mr. Leo, Prince Afo Akom, Libianca, Tzy Panchak, Salateil just to name a few, to decipher the Perspectives of Environment in them and to show how they teach values that ensure social cohesion, prevent pollution and environmental degradation or how they imbue in the population a positive outlook towards nature.

African people's daily sustenance, spiritual life, economic development and social life are tied to the environment. As Ken Saro Wiwa in a discourse on the Oguni in the Niger Delta, rightly posits:

The land on which they lived and the rivers which surrounded them were very important. They not only provided sustenance in abundance, but they were also a spiritual inheritance. The land is a god and is worshipped as such..., rivers and streams do not only provide water for life – for bathing, drinking etc.; they do not only provide fish for food, they are also sacred and bound up intricately with the life of the community (12-13).

Philomena Ojomo in 'An understanding of African environmental ethics' quotes Ogunbumi who says:

In our traditional relationship with nature, man and woman recognize the importance of water land and air management. To our traditional communities, the ethics of not taking more than you need from nature is a moral code... the earth forest and other natural objects are traditionally believed to be both natural and divine (8).

Africans' peoples' attitude toward the environment is that of respectful coexistence, conciliation, and containment and their art is not just creations from the imagination, but it reflects cultural norms, local history and the realities of the environment. Anglophones belief about their environment is clearly seen in the Cameroon national anthem.

The Cameroon national anthem, a popular song sung in schools and all official events reviews a lot about Cameroon's ecological perspective. As seen in the song, the people admired their natural environment. The physical environment is presented as a land of promise (there is self-sufficiency and the aspirations of all can be made), the cradle of their ancestors (the source of their beginning), a holy shrine (a dwelling place for their gods and ancestors and a place where they commune with the supernatural to receive blessings), a beautiful land that was won by the tears, blood and sweat of the ancestors, a land whose worth no tongue can tell, a land of deep endearment forever. This hyperbolic presentation of the physical environment calls for an ecofriendly attitude towards it. The environment is presented as our source of life, our place of worship and a noble land that was gotten through struggle and suffering (tears and blood). The Second Verse is an exaltation of not only magnificent flora like river Shari, river mongo and mount Fako but the lowly Boumba Stream; this shows the importance of everything in the environment. The speaker wishes that the people of the nation be as interrelated and united as these flora (Muster thy sons in union close around thee, mighty as the Buea Mountain be their team). The people are call upon to do everything to protect this land and to ensure that they are never uprooted from it. The anthem presents Cameroonians' deep reverence for their environment and if this is taken seriously it will go a long way in ensuring environmental sustainability

Besides the national anthem artist have presented views about the environment that could be very helpful in resolving the environmental crisis. Born in 1958, Martin Tubuo, known as Prince Afo Akom is an artist and fashion designer who is prominent among Anglophone Cameroon popular musiciann. He has authored musical pieces like Femmes Rurale, 'our environment,' Iyaaah, just to name a few, and participated in music festivals since 2018. In the song below titled 'our environment', Afo Akom reminds us that both man and nature are in crisis (line 9 ad 12) and that the struggle to fight against climate change and protect the ozone layer is the duty of all. He stressed the need for us to take care of our environment by planting more trees to ensure that we have constant supply of water because as he rightly says, water is life (lines 5-7). Man's inter connectedness with the environment is seen here and man is advised to do all in his power to revive the deteriorating environment because the degradation of the environment has negative consequences on man.

AFO AKOM

"Our Environment"

In the mountain forest
Our environment
Make we lookot am fine
Awoh awoh ahh 2x
Make we plant more trees
For constant water supply
No water no life
Aleh eh luyah 2x, Afo akom ehh
At a time when mankind and nature are crying for salvation
The struggle to fight against climate change and protect the ozone layer
Is the duty of all?
For the dangers awaits everyone...

In another song titled “The African Song for Nature” by Mr Leo, the speaker is downcast about the situation of the environment. He emphasized the fact that man depends on nature but the best of nature is disappearing (lines 6), different species are no more. As stated in the song,

*Nature is calling,
Is calling you and me
To stop the destruction,
To protect our land, our fresh water, rivers and oceans,
Keep the environment and earth cleaner*

Nature is personified here as a concerned individual who calls on Man to protect the fresh water, rivers and ocean and to carter for the other organisms in the ecosystem because his life depends on them.

Some popular songs valorize professions like agriculture that help to protect the environment and maintain equilibrium in the environment. Agriculture, the cultivation of natural resources to sustain life and provide economic gain is very essential in the ecosystem. It reduces greenhouse gas and other pollutant emissions, and ensure a healthy biodiversity. Anglophone Cameroon popular artist are conscious of the need for the continuous existence of habitants that is ensures through agriculture. In “*Femme Rural*” below, Afo-Akom encouraged Cameroonians, men and women to invest in a noble profession like agriculture. He enjoined them not to stick to old agricultural practices but to by making use of provisions from the food and agricultural Organisation (FAO), the world food program and the ministry of agriculture modernize and diversify agriculture so as to benefit more from it. As he states:

Agriculture is a noble profession wuna joinam
the food and agricultural organization (FAO)
and the world food program
through the ministry of agriculture

ego hellep wuna .wulla wulla wulalalalala
we must continue to modernize and diversify our agriculture
start breeding and fish farming and nkfunyams
and it will create more jobs opportunities...
poverty which is the inability to satisfy one's need would be
completely be eradicated ah

The knowledge that agriculture is a noble profession debunk the view especially amongst youths that agriculture is a profession for the poor and un educated and the call to modernize and diversify agriculture not only ensures sustainable agriculture but helps them to maximized production, minimize environmental impact, provide livelihood, provide habitant to sustain life and therefore create an equilibrium in the eco system. Since farms are home for organisms in the ecosystem, farming ensures the continuous existence of these organisms. This song is also an exaltation of women who are a neglected and oppressed component in the society. Rural women are the food basket of the nation and the backbone of the society

Communalism. Love and commitment are very crucial for the survival of any environment and some Anglophone popular songs emphasized on these. Libianca's song 'People' is an example. Bianca Kenzonkinboum Fonji known by stage name Libianca is an Anglophone Cameroon singer born in Minnesota, America. She featured in the 2021 American music show, "The Voice" and captured the attention of the world. "People" released in December 2022. presents a lonely and depressed individual experiencing emotional pain due to lack of concern from or connection with her environment or other elements in her society. We learn that gone are the days when people relate to themselves and their environment but as the speaker intimate that no one can make it alone. The song emphasized the fact that people are living lonely pretentious lives and dying in silence.

'Cause I put a smile on my face
A façade you can never face (hoo)
And if you don't know me well, well, oh
You won't see how buried I am inside my grave
Inside my grave
'Cause you see people, people, people, people
Who don't really know you

The speaker asks the questions below to emphasize on the need for people to connect with and have concern for each other

Did you check on me?
Now, did you look for me?
I walked in the room, eyes are red and I don't smoke banga

Did you check on me? (Did you check on me?)
Now, did you notice me?
Nobody wey know di paranoia, oh
(Cause you see people, people, people, they don't really know you 2x)

The speaker feels betrayed and says the society does know about her challenges because no one cares about or checks on the other. The song portrays a sense of longing for connection with others showing us the interconnectedness of organism in the ecosystem. It is a satire against the selfish, hypocritical and capitalistic nature of our modern society that has led to alcoholism (I've been drinking more alcohol for the past five days), malfunctioning (I walked in the room, eyes are red and I don't smoke banga) and increase in suicide. It is a call for us to return to the old values of togetherness and love that ensure sanity, social cohesion, sustainability and growth.

Thought the situation in our society is so bleak, all hope is not lost because the speaker enjoins us to like her, call on to God whom she says is the only hope of redemption for us and our environment. She everyone in this situation to hold unto God. As she states:

Oh, Holy Father
Oh, Holy Father, I di try to hold my head
I say make you no leave me diko
Oh, Holy Father, yeah-yeah
Oh, make you try fo understand
This portray the fact that
They teach us that:

Etah Tambe Nyenti who is known by the stage name Tzy Panchak hails from the South West region of Cameroon and was born in 1990. He has produced hits songs like "Na so" "Mado", Stay with me" and "Ngueme" Like Libianca, Panckak in 'Na so' calls for unity and togetherness he condemns vices like jealousy, envy a hatred, fake love, disunity and all the others that are destroying Cameroonians and the Cameroon society. He talks about the power of love and advises us to be united, be each other's keepers, celebrate each other's success instead of failures, solve our disputes amicably, trust in God and not let evil to rule. As he concludes, united we stand and divided we fall. We see this clearly in:

This one is for my army, El chapo sing for you
Sing sing sing
E no go do you any harm if you pray for my success
But rather, you di pray make I chop less,
I know say things them hard. And I know say no be only me God bless
I'm sure the Lord is my witness So see me as you brother,
And together we go struggle for progress. And make the devil be hopeless
Together we go stand. And divided we go fall for the road yes

Even before we go notice We living in the world full of envy and hate
When you fall down, That's when the people start to celebrate
And jubilate the more cause your budget di crape
Instead of thing of how them too go fit elevate
The power of love is something that we underrated
Constitutently letting bad influence to dominate
And civil society of haters will be generating
Wishing bad wishes to our close mates and comrade
We should be living normally
Probably with love and harmony, properly
We solve our disputes amicably
And finally, Unite the world as one family
And gradually we see our blessing coming equally

Tzy Panchak assures us that despite the number of people gathering against us and the stones on our way, our destinies can never be destroyed if we work hard and trust in God. If the people adhere to this call there will be order, social cohesion and sustainable growth in the society.

History is very important in Anglophone Cameroon's ecological perspective because it enable them to understand and shape the world around them, so some of the popular song dwell on history. In 'Zege Zege' by Mr Leo, the speaker expresses feelings of dissatisfaction about the situation in his environment which is characterized by oppression, suffering, killing and mental slavery which he considers a killer disease. In the song, Mr. Leo warns us of the consequences of our actions (you kill my brother, wait your karma), endorses black supremacy and exalts African heroes. This song is a call on Africans to like their heroes free themselves from mental slavery and from the ills of colonialism. Mention is made of prominent Cameroonian like Roger Miller and Eto'o Fils, the football icons, renown African leaders like Martin Luther, Nelson Mandela, Jomo Kenyata, Thomas Sankara, Koffi Annan, desmon tutu, Nkwameh Nkrumah, intellectuals like Chinua Achebe, Francis Bebey, Patrice Lumumba and many other people who have made and still make. African proud. These our pacesetters who we must imitate to ensure we have a humane society. This is stated in:

If I play like Roger Mila, no be zege zege Do am
Do am like Nelson Mandela, no be zege zege
Talk like Martin Luther oh, no be zege zege
Know more them like Thomas Sankara, no be zege zege
Who make di gun them, who make di bullet ahan
I say my people suffer, Jah backing up them
Society mash them up. Same society claim to di clean them up
Them put them down, to put them self-up
Time fi unblock Mental slavery, ya know is a killer disease

Pourquoi tu veux tuer ton frère Pourquoi tu veux tuer ta soeur
Mental slavery, you know is a killer disease Pourquoi tu veux bollaït ton frère
Pourquoi tu veux bollaït ton soeur Ah yo oh

If I play like Patrice Lumumba, no be zege zege
Do am like Jomo Kenyata , no be zege zege
Talk like Francis Bebey oh, no be zege zege
Know more like Chimua Achebe, no be zege zege ...
you kill my brother, wait your karma.

The speaker in Salatiel a song titled ‘One by one’ expresses feeling of dissatisfaction about life in his society. As he says, our lives here are temporary because we will all go one by one, so instead of setting egoistic goals we should be conscious of the need to leave a legacy. The whole song is a satire against irresponsible behavior, what he calls nonsense, that cause pain and suffering and destroys our environment. He shames and condemns shady Politicians, irresponsible parents, embezzlers, lovers of war, murderers and other social ills that have led to poverty, joblessness and brutality in the land. **Salatiel** attempts to awakens our consciousness to the need for us to leave something for posterity after all our destructive activities. The repetition of “Shame!!!” and “one by one” is to lay emphasis on the disgusting nature of things in the society that put people in pain and to remind us of the ephemeral nature of life. The excerpt below vividly portrays this.

Oh what a shaaame!!!! A shame!!!
Where are we heading tooo
Oh Lord!!!!..
When I take a look at this life. I see all the guns and knives
We make tools and take our lives. We fighting We cursing...
Some day we go one by one
But before you go tell me what you did for your children’s tomorrow. One by one.
That’s how we go and the rest is history Someday we go One by one
But before you go tell me what you did for your babies’ tomorrow. One by
one...One by one
That’s how we go and the rest is history Ooh ooh ohh
Shame!!! To all these shady politicians
Shame!!! To all these fake men of God
Shame!!! To all these government money thieves
Shame!! To all these war instigators
Shame!!! To all these girls whey dey move belle
shame!! To all these guys whey dey put belle
shame!! To all them Babylon

Shame!!! Ooooh oh Shame oh

Pickin no get school fees for go school but papa dey for bar dey drink everyday Papa dey for house

Make we stop all the nonsense now

Make we stop all the killing now

Make we love one another now

Ooh shame oh

We want peace for the nation

Education for the children

We want peace for we country

Oh Lord oh Lord.

CONCLUSION

Base on the assertion that understanding the perspective from which people view and interact with their environment provides insights into the environmental challenges they face and could help in overcoming these challenges, we have examined the role of Anglophone popular songs in revealing their beliefs about themselves and their environment. Cameroonian popular cultural products today are preoccupied with the daily concerns of the society at large and the masses in particular who have appropriated the art, with its evolving thematic and stylistic focus, thereby making it suitable as a veritable avenue for the representation of voices. Songs like the national anthem that are used regularly in Anglophone Cameroon popular space and songs by popular musicians like Mr. Leo, Prince Afo Akom, Libianca, Tzy Panchak, Salateil just to name a few, were examined to decipher the perspectives of the environment in them and to show how they teach values that ensure social cohesion, prevent pollution and environmental degradation or how they imbue in the population a positive outlook towards nature.

It is discovered that African people's daily sustenance, spiritual life, economic development and social life are tied to the environment. Men and women recognize the importance of water land and air management and to use Philomena Ojomo's words 'the ethics of not taking more than you need from nature is a moral code. Their attitude toward the environment is that of respectful coexistence, conciliation. Popular songs enjoined the people to do everything to protect their land and to ensure that they are never uprooted from it. Nature is presented as overwhelming and should be respected. Man is part of nature, should co-exist and co-operate with other organism in the environment, and to ensure sustainability must strive to maintain harmony with his environment

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‘Na so’ by Etah Tambe Nyenti known as (Tzy Panchak)

‘Zege Zege’ and ‘Nature song’ by Mr. **Fonyuy Leonard Nsohburinka**, known as Mr. Leo

‘One by one’ by Salatiel

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