

The Psychotherapeutic Value of Cameroonian Urban Music

*La valeur psychothérapeutique des musiques urbaines
camerounaises*

Betty Oru AGBOR

Department of African Literatures and Civilisations,
University of Yaounde 1, Yaounde, Cameroon.

Professor Nol ALEMBONG

Fomic Polytechnic University, Buea, Cameroon.

Abstract

The revolutionary, reformatory, redemptive, resistant and recreative purpose of societal realities in Cameroon, have continued to be evident in the thematic structures of the compositions and performances of popular music in Cameroon. Yet its psychotherapeutic value has been unheeded even though music elsewhere is being used to cure psychological problems. Hence, this study sets out to highlight the psychotherapeutic value of Cameroonian music. The Reader's response and the Psychoanalytic theory of literary criticism foregrounds this study as it adopts a content analysis and deductive methods of research. Audio and video tape materials of Aveiro Djess and Krys M's songs titled "Nyama" and "A Chacun Sa Chance" were used for deductions and analyses based on their thematic content and structure. We argue that the effective use of figurative language and poetic techniques in both songs diagnose socio-economic repressions in Cameroonian society today for psychologically treatment. Consequently, the

socio-economic contexts of Cameroon music play a significant part in its psychotherapeutic value.

Keywords: Psychology, repressions, psychotherapy, Cameroon Music.

Résumé

Les effets révolutionnaires, réformatifs, rédempteurs, résistants et récréatifs des réalités sociétales au Cameroun ont toujours été évidents dans les structures thématiques des compositions et des interprétations de la musique populaire au Cameroun. Pourtant, sa valeur psychothérapeutique est ignorée, même si ailleurs, la musique est utilisée pour soigner les problèmes psychologiques. À cet effet, cette étude vise à démontrer la valeur psychothérapeutique de la musique camerounaise. Les principes théoriques de la réception, l'historicisme et la psychanalyse vont guider l'argument de cette étude comme elle adopte l'analyse de contenus en recherche. Les bandes audio et vidéo des chansons d'Aveiro Djess et de Krys M., intitulé "Nyama" et "A Chacun sa Chance" respectivement, ont été analysées à base de leurs contenus thématiques et structurelles. Notre hypothèse est que l'utilisation efficace des figures de style et des techniques de la poésie révèle des répressions socio-économiques dans la société camerounaise d'aujourd'hui pour le traitement des problèmes psychologiques. Par conséquent, les contextes socio-économiques de la musique camerounaise jouent un rôle important dans sa valeur psychothérapeutique.

Mots-clés: Psychologie, repressions, psychothérapie, Cameroun, chansons.

Introduction

Music plays an important role in everyday life (Gabrielson, 1991). In recent times, studies have shown that adolescents and adults listen to music for at least three hours a week (Sloboda & Juslin, 2001). The main reason why people listen to and engage themselves with music seems to be at least in part, the emotional experiences and the change of mood (Koelsch et al., 2015) elicited by listening to it. It works as a transcending tool of wellness, lifestyle and attitude within humans, and it plays a vital role in all the petty, big activities performed by the human race. This is the reason for which (Osadebay, 1949) declared that “we sing when we fight, we sing when we work, we sing when we love, we sing when we hate, we sing when a child is born, we sing when death takes a toll” (154). This means that our emotional state dictates the utility of the music we sing. In Music therapy, it is a common view that emotional effects with therapeutic consequences have to be understood in the context of the personal situation of the patient (Koelsch et al., 2015). This brings us back to the notion that emotional state dictates the effect of music on mood and emotional change.

The performance of Cameroonian music has received an inconceivable interest from researchers both at home and abroad. Their research endeavors have been unapologetically emphatic on the incumbent role of the art in entertaining, moralizing, resisting, revolting and educating on the postcolonial realities in the Cameroonian society. According to Cheney-Coker (1981), there are “few channels of dissent” (3056) for the masses who suffer in silence under the brunt of “fascist repression from political and military adventures” and are exposed in the words of (Mouneke, 1994) to the disastrous effects of hunger, disease, malnutrition and general unrest” (1). This shows the significant role which music has

played in waging a war against disturbing social realities in Cameroon. Some authors (Brunner, 2013; Rathnaw, 2013; Ngongkum, 2017) discuss the significant role of music in the struggle for liberation from all forms of oppression and gestures towards the consideration of Cameroonian music as a resistance art. Moreover, the art has also been examined as a medium for social reformation through the beguiling fantasies of female archetypes by revealing the humorous but serious issue of handling prostitution and the negative image of women involved in this activity (Sone and Mesumbe, 2014).

The psychological and physiological therapeutic value of music has acquired a considerable recognition in the foreign sphere. Even though Raglio and Vico (2017) contend that “it is not clear which type of music should be proposed, and which processes support the effects of pleasure, distraction or something else” (1). Scientists have researched the effects of singing music lyrics (Koelsch, 2014; Koelsch et al., 2015) and it has proven to be a helpful therapy to stroke or brain injury, post-traumatic stress, speech problem, heart attack, stress, depression just to name a few. Moreover, a varied group of studies have contended that music enhances human health and performance (Schellenberg, 2012; MacDonald, 2013; Stanley, 1995). Thus, music has been seen as a therapeutic tool in the treatment of a vast majority of psychological health conditions.

Statement of the Problem

Elsewhere, music is used for curing psychological problems yet in Cameroon its psychotherapeutic value is unheeded. Moreso, research on Cameroonian music reveal significant role played by the socio-economic contexts of performance in bringing out its revolutionary, moralizing, educative, redemptive and entertaining

value. This insinuates the need to investigate whether the socio-economic context contributes to the psychotherapeutic value of Cameroonian music.

This study therefore sets out to analyze the psychotherapeutic value of Cameroonian urban music by investigating two recent Cameroonian music titled “Nyama” and “A Chacun Sa Chance” by Aveiro Djess and Krys M respectively to ascertaining whether the socio-economic contexts of performance play a role in its psychotherapeutic value. It does so by objectively analyzing how the effective use of figurative devices and poetic techniques in the performance experiences diagnose socio-economic repressions in the Cameroonian society today and psychologically treats them.

The analyses are therefore guided by the questions.

- How does the effective use of literary devices diagnose socio-economic repressions in the Cameroonian society today?
- How does the use of aesthetic qualities treat psychological traumas?

Hypothesis

Arising from the problem statement and the objectives of this study, we argue that the effective use of figurative language and poetic techniques in Aveiro Djess and Krys M’s “Nyama” and “A Chacun Sa Chance” respectively diagnose socio-economic repressions in Cameroonian society today for psychotherapy. Consequently, the socio-economic contexts of Cameroonian music contribute to the psychotherapeutic value of Cameroon music. In that regard, Cameroonian music is a Psychotherapy.

For this paper to be properly comprehended, it is important to define some key concepts. This is in keeping with Bernard

Fonlon's (1982: 79) submission in the "The Idea of Literature" that the first Principle of any scientific discourse is the definition of one's terms or concepts so as to know "clearly and precisely right from start" what these concept or terms mean. The concepts are Psychology, Repressions, Cameroon, Music, Psychotherapy.

The word "psychology" is gotten out of the Greek word *psyche* which means mind, soul, or spirit and *logos* which means knowledge, discourse or study. From a literary point of view therefore, psychology is the study of the mind. Freud (1949) singled out repression as a special cornerstone in which the whole structure of psychoanalysis rests. Quoted in (Habib, 2005: 574), Freud contends that repression is a primary defence mechanism whereby the ego was obliged to protect itself against any new threat. This means that repression is a therapeutic method whereby people self-heal their minds by pushing out difficult or unacceptable thoughts out of their consciousness. Therefore, a psychological repression is a study of the therapeutic methods which the mind uses to heal by expelling its unacceptable traumatic situations.

Next concept to be defined is the concept of Cameroon. And in this paper, it refers to a geographical location. Nyamnjoh and Fokwang (2009), Brunner (2013), Nyamnjoh (2003), Nyamnjoh (2005), Sone (2009), Kashim and Jick (2008) and Jick and Ngeh (2008) raise their arguments with respect to Cameroon as a geographical location and add that it is more of a historical, political, sociological, cultural and linguistic concept. Meanwhile music as the last concept to be defined in this paper is defined relative to the concept of Cameroon in recent times. It is for this reason that Cameroonian critics make bold to submit that, oral poetry which music is part of, has been appropriated and adapted to serve the pressing issues in the modern urban landscape. According to Nyamnjoh (2015), music in Cameroon is closely associated with

urbanization, electrical instrumental cosmopolitan rhythm and dance styles, and modern technology. It is also informed by a mixture of Cameroonian indigenous music from diverse ethnic and cultural regions of colonial Cameroon with European encounters.

Music therefore is an actualization of words of the mouth, accompanied by a mixture of folk instruments, modern instruments and body gestures where in, feelings, reactions and culture are embedded in the ceremonial occasions. In a nutshell, this paper examines how poetic and structural elements have been effectively used to highlight the role of socio-economic themes in the music of Aveiro Djess and Krys M as expelled traumatic and painful memories of the historical era and thereby a healing for the mind.

Methodology and Theoretical Considerations

Mindful of the fact that it is best to be a participant observer in oral performances if such data has to be collected for this study, this researcher could not and has never been opportune to participate in any of the live performances of the music under reference in this study. She had to rely on watching the music on YouTube in order to collect the data she has analyzed herein. The fact that 100% of the language used in the music could be readily understood by the researcher posed no problem in understanding the lyrics of the song.

No single literary approach can effectively be employed to appropriately study any oral piece of literature at a given time. Nevertheless, three critical assumptions were used. The psychoanalytic theory is primarily appropriate because it is interested in the identifying and releasing unconscious repressed feelings, thoughts and desires that are negatively impacting people's life and help resolve them (Frank, 2003). The application of psychoanalytic principles to this study is important because of Sigmund Freud's fundamental contribution to the concept of

repressions. Hence the assumption that interpretation of a text can only be done by considering that the text is motivated by and intended for repression of unconscious traumatic memories.

The New historicist theory complements the psychoanalytic theory for the arguments of this paper since it highlights that literature is the product of a particular sociohistorical and cultural context and should therefore be interpreted against the background of its context (Habib 2005). Also, the fact that it examines how people express themselves through language and how structures of power shape people communication in the society. Moreso, the fact that it recognizes that certain factors can affect a person or people perceived power. The theory is therefore helpful to demonstrate the effective use of language to express the socio-economic truths that are repressed memories.

The Reader-response theory is the last theory to be used for these analyses because it emphasizes the role of the audience of a performance. The assumptions of Wolfgang Iser on the concept of the Implied reader which states that the manner in which the reading process mimes the process of experience in general (Habib, 2005) and the fact that meaning is located in the dialogic interaction between the text and the reader was the central of focus. Thus, we assume that the musical performances of Aveiro Djess's song titled "Nyama" and Krys M's "A Chacun sa Chance" are a dialogic interaction where the effective use of language in the performance experiences mime socio-economic truths of the society such that repressions are removed from the mind.

Cameroonian Mbolé and Bendskin Music

Cameroonian Mbolé music is born from an amalgamation of Bikutsi, Bendskin and Makossa. Its primary purpose was to comfort mourners at funeral wakes, street entertainments and other youth

gatherings as it was based on hand clapping, hitting pot lids, drumming on wooden benches and buckets alongside rhythmic singing by delinquents. First appeared around the early months of the year 2000 in the underprivileged neighborhoods of Yaounde, Cameroon, it was now played at weddings and baptism ceremonies as it gained more popularity and sophistication. It grew from live performances to the record houses as the big West African drums and keyboards replicated the musical pattern making it a national musical genre as of 2016. The lyrics are mostly sung in Camfranglais slang and often revolve around poverty-stricken topics and related issues such as the desire for success or drug trafficking and consumption (Musah, 2021) and a powerful form of expression for its frustrated youth. It is a fine vehicle for denouncing poverty, drugs, sexism, hopelessness and insecurity as these are the recurrent themes among its young performers, some of whom have almost iconic statuses in their neighborhoods.

Cameroonian Bendskin (*bend skin*) on the other hand is a kind of popular musical genre closely linked to Mangambeu. It is performed with drums and Maracas (made from soda cans) by the people of the West Region. The vocalists sing in French, Yemba, Medumba and other Bamiléké dialects as it is closely associated with the West region of Cameroon. Bendskin originated in New Bell around the Bangangté neighborhood in Douala during the economic crisis and has been strongly pushed by the Bamiléké's. Today, current trends have shown that performers of Bendskin are not only the people who originate from the West Region but every other person can do so.

Textual Analyses

The two songs that constitute the primary data for this study are Aveiro Djess's "Nyama" which is of the Mbolé genre and Krys

M's "A Chacun sa Chance" which is a Bendskin music. Excerpts from these two songs (poems) are used to demonstrate the role played by the socio-economic contexts of the performance of Cameroonian urban music are psychological cures of socio-economic truths in the Cameroonian society of today.

Before carrying out any analysis, it would be appropriate to first decode the titles of the selected songs. Consequently, this essay makes bold to contend that both titles are pregnant with meaning and contribute to highlight the socio-economic context of Cameroon today as a reflection of its psychological repressions. The title of Aveiro Djess's poem (song) is "Nyama". This title in Camfranglais presupposes two things; firstly, that Aveiro's Society is characterized by a downtrodden class or the "wretched of the earth" and the capitalist class. Translated into English the title means "food" or "daily bread". Its metaphoric nature is a commemoration of the struggles of the downtrodden masses and at the same time, it is a call on the capitalist class to review their laws to better the socio-economic situation of the masses. This analysis leans on the new historicist principle of discourse by Micheal Foucault which states that certain groups of people are in positions to influence the pool of knowledge and what we believe to be true.

Secondly, the title is a recognition of poverty, deprivation, marginalization, unemployment and inequality in the society. Consequently, one recognizes that the inequitable distribution of the national cake is a socioeconomic traumatic and painful feeling in the mind of Cameroonians. Thus, we notice that the socio-economic nature of the title does not only diagnose the neurotic symptom in the psyche of the people today, but it also serves as an outlet for these painful realities faced in our society today. This is due to the fact that during the listening process or the oral performance we place our consciousness at the disposal of texts such that it takes

over our mentality and as such one is obliged to shut down his/her individual disposition and character (Iser, 1974: 292-293). This way Cameroonian music is a psychotherapy through the role played by the socio-economic nature of the title.

Krys M's title of poem (song) "A Chacun sa Chance" is a French expression which presupposes people's different chances in the things that happen in their lives. But then, the big question is whether the singer pleased with the way chance manifests itself in our society today? The existential concept of chance comes to mind when this title is mentioned. The Oxford Dictionary defines chance firstly as "a possibility of something happening" (456). This means that the possibility of something good or bad happening varies per person. A good number of philosophers believed in chance. Aristotle briefly considered the possibility that the universe as we know it evolved by chance (Moran, 1982). According to him, chance is an accident which occurs only occasionally. Yet, the chance depicted in the title of Krys M's song insinuates a socio-economic context and a society where there is a possibility of unemployment, marginalization, material deprivation, dishonesty and frustration of the youths to happen than the other way round. This paradoxical nature of the title reveals the painful and traumatic socio-economic realities of the historical era, and it heals this neurosis during the reading/listening process through the act of aesthetic recreation. Iser says that reading/listening,

"...is not a smooth process or linear process and it actually relies on continual interruption of the flow of reading/listening: we look forward, we look back, we decide, we change our decisions, we form expectations, we are shocked, by their nonfulfillment, we question, we muse, we accept, we reject; this is the dynamic process of recreation". (288)

This is implicative of the fact that we experience art in our psyche, and it is for this reason that the moment it correlates with our repressions it affects us psychologically. In this case, the effect of the paradox during the listening experience correlates with the painful experiences of people's socio-economic state and understanding the title as a contradiction generates psychological healing. Just like in William Shakespeare's *Hamlet*, Hamlet remarks that "it must be cruel to be kind". The contradiction here, is realized for readers to comprehend that Hamlet has to kill Claudius to avenge the death of his father. He will break his mother's heart because she is married to him, yet it is to honor his father. And the same way, in George Orwell's in *Animal Farm* we realize the inequality of the new society by the contradictory understanding of the new rule which states that "all animals are equal, but some are more equal than others". This is the same way we understand that in the Cameroonian society today positive chance belongs to the capitalist class and the chance of the masses is to suffer. This also means that chance is no longer a natural phenomenon.

Central to these two songs (lyrics) are performance situations (setting in time and occasion) of struggling against unemployment, material deprivation, displacement, poverty and dishonesty. These situations are painful impulses and instincts that are operating in the people's minds, and which people are unconscious about. This is in line with Freud's hypothesis quoted in Habib (2005; 574) that, in the neurotic, any powerful impulse or instinct which was embarrassing continued to operate in the realm of the unconscious where it retained its full "cathexis" or investment of energy. In Aveiro Djess's song, which goes thus:

Nous tous on fala le nyama, le nyama
Personne ne yamo le nguémé, le nguémé
Nous tous on fala le nyama, le nyama

Personne ne yamo le nguémé, le nguémé
Avec mes diplômes eh eh
J'ai marché partout pour le work éeeeh
J'ai déposé mes dossiers lé lé lé lé
Mais personne ne m'a rappelé, rappelé.

The socio-economic situation (setting in time) of struggling against poverty seen through metaphoric images and the quest for employment is revealed through the irony of being educated yet ending up unemployed are seen as psychological occasions that orchestrates its performance. These are psychological unavoidable truths of the Cameroonian society today, being reflected in the music. In the listening process, these truths reflected in the song, mime the peoples' instincts that have been unconsciously operating in their mind about their poor and unemployed state. Their psychological experience is reflected in these socioeconomic situations evoked in the music. Iser (1974) states that the manner in which the reader experiences the text will reflect his own disposition and, in this respect, the literary text acts as a kind of mirror (280-281).

This implies that people's state of mind influences their interpretation of power and as such the value they give to text affects them. That metaphorical and ironic nature of the context of performance, (occasion) expresses their psychological experience and it becomes a substitutive means of satisfaction. The metaphor paints a mental picture to represent their reality by activating their imagination of their reality thus allowing people to expunge their hard feelings and healing their psyche through day dreaming. With this the role of the socio-economic context to Cameroonian music as a psychotherapy is evident.

In Krys M's "A Chacun sa Chance" socio-economic situations of performance mime psychological repressions and just

like in Aveiro's song. These situations evoked in the song (poem) trigger people's unconscious fears that have been inactive in their minds. This is evident in the lyrics when the singer says that:

Vingt ans d'études
Tu as aimé l'école ah
Quand tu finis,
Tu cherches le boulot
Même dans les snacks dossier rejeté aah
Eeh aah eeh aah eeh aah ah
Ngue deuxième bureau qui t'a installé
Même dans l'immeuble tu n'es même pas
Ta place est que là-bas près du vigile aah
Eeh aah eeh aah eeh aah ah

The paradoxical nature of the socio-economic situations reveals the societal truths which are traumatic experiences of the listeners. The fact that people spend twenty years of education but are subjected to unemployment is a known fact in the society today. Yet, it is even more paradoxical that qualified and educated people are fighting for the same opportunities as the non-literate people. The paradox on the socio-economic situations are opportunities to mock powerful structures that have conditioned the society in that way. The effect of the paradox on the psyche releases traumatic stress that had been recollected in the minds of the people. Moreover, when the singer in her lyrics, adds that:

Tu vois L'autre go en aventures
Eh ngnuak France
Et toi aussi tu pars te lancer que vroup
Ça tak sur toi aah
Eeh aah eeh aah eeh aah ah
Tu épouses Le Blanc de quatre-vingt ans ah
Ngue il va mourir je vais hériter

Te voilà qui die
Die avant lui aah
Eeh aah eeh aah eeh aah ah

This excerpt demonstrates the ironical situation in which Cameroonian immigrants find themselves in today abroad in the quest for survival. Some attempt the unorthodox means of traveling are met with the worse experiences of kidnapping and even death. Meanwhile, in the quest for survival young ladies fall into wrong calculations leading to wasted sins. Through this ironical situation, people's psychological fears are expunged as it creates a forum for them to accept the power of chances but also to blame the capitalist class for their situation of insufficiency and lack which has pushed them to choosing displacement as a solution. Here, the existentialist concept of chance seems have evolved in the recent time in Cameroon. The natural nowadays chance is owned by the powerful people of the society who determine what knowledge and truth should be. It is thwarted at will such that chance is no longer natural but artificial. Afterall, it is new historicists who sustain the view that power is the ability to exercise control especially as it is wielded by the powerful over the powerless.

The physical setting of both songs is suggestive of the socio-economic standards of the people of the society as well as their unconscious fears. In Krys M's song, an excerpt of the lyrics goes thus:

Nous voilà qualifié en coupe du monde
Tous devant le match dernière action
De Choupo Moting bimm
ENEO a coupé eh.

Here, it is obvious that the physical setting is inhabited by struggling people who suffer material deprivation, poverty and unemployment. They do not even have a right to enjoy instances of national pride

due to “seizures” of electricity. The physical setting of this song mirrors a gathering in historical period of the 2021 World Cup qualifiers. This moment was characterized by a series of seizures. The material deprivation here symbolized by ENEO and through this symbolism the people’s disgruntlement with the situation of electricity shortage is unveiled. In the same vein, through the effective use of symbolism in “Nyama” by Aveiro, the traumatic memories are revealed through symbolism in the physical setting. He says that:

Ça fait quoi si je vends les chaussures à Mokolo
(au marché Mboppi)

Tant que je nourris ma famille eh ça va !
(Au marché central eh)

Mais ça fait quoi si je fais la brouette à Mvog-ada (ooooh)
Tant que je soigne ma mère eh c'est bon!

In this excerpt, we notice the physical settings of the major markets in Yaounde and Douala. The Mboppi Market and the Mokolo markets are known for inhabiting amongst many of the deprived and the wretched. As such, the markets are symbolic of unemployment, poverty and deprivation, which are psychological anxieties in the minds of the people. Through these symbolisms the people’s psychological repressions are uncovered and the effect of the symbolism creates emotions which heal the psyche by manipulating their minds with representation of their painful experiences with objects so as to make it look abstract and as such reduce anxiety. Freud calls it indulging in day dreams (Habib, 579).

In both songs, the people for whom the songs are lamenting are presented by their socio-economic standards. In the early part of his song, Aveiro presents the people for whom he is crying. These are those struggling for survival in his society. It is to this downtrodden class that he dedicates the song. When he says that:

Hié éeeh (dédicace spéciale à tous les mbagandos
les broussailleurs, les warmans, ça c'est pour vous)
Dédicace spéciale aux taximen éeeh
Et les bensikineurs éeeh
Et les apacheurs éeeh
Ne baisse jamais les bras même si tu tchop le gari
La vie c'est le match Coton-Canon au Mali.

We notice that the people for whom he is singing are taximen, bike riders and pickpockets. This group of people are a symbolic representation of the downtrodden class, whose socio-economic problems are evident through their professions. Since the singer and this criticism is said to be impacted by the time and period they live in (Veesser, 1989), it will not be wrong to make bold that, most of these people to whom the song is dedicated to, including the singer, are people who have the qualifications, yet the system has rendered them hardened strugglers. Moreover, he encourages them not to lose hope even if they eat “garri”. Garri as a survival plan is a symbol of their poverty. The use of garri is a symbol of hunger and malnutrition of the masses while the capitalists live in excess. This historical truth dawns on the audience psychological repressions and like its mirror it sends out the disappointed psychological state and replaces it with consciousness of their real situation with the hope of a change because in new historicism history is an everchanging factor.

In Krys M's case the socio-economic context of performance also reveals the nature audience of their psychological repressions. As she says that:

Vingt ans d'études
Tu as aimé l'école
Quand tu finis, tu cherches le boulot
Même dans les snacks dossier rejeté aah

Eeh aah eeh aah eeh aah ah
Ngue deuxième bureau qui t'a installé
Même dans l'immeuble tu n'es même pas
Ta place et que là-bas près du vigile aah
Eeh aah eeh aah eeh aah ah
Tu vois L'autre go en aventures
Eh ngnuak France
Et toi aussi tu pars te lancer que vroup
Ça tak sur toi aah
Eeh aah eeh aah eeh aah ah
Tu épouses Le Blanc de quatre-vingts ans ah
Ngue il va mourir je vais hériter
Te voilà qui die
Die avant lui aah
Eeh aah eeh aah eeh aah ah
Ngue tontinard tu es toi dedans ah
Tu veux épargner
C'est à ton tour ton tour de bouffer
Caissière recherchée ah
Eeh aah eeh aah eeh aah ah
Nous voilà qualifié en coupe du monde
Tous devant le match dernière action
De Choupo Moting bimm
ENEO a coupé eh

The information on the social status of the audiences is revealed, alongside their cultural inclination, and the age of the audience through figurative language. Her metaphoric style reveals implied reader in his psychological dispositions (Iser,1978). That is to say that the audiences are functions of the text. They are considered at this level as part of the structure of the text without whom the holistic interpretation of the entire text is deficient.

By these standards, the text (poem) enunciates that the historical situation of the masses (youths), which is also their psychological disposition is one where, their educational qualification matches unemployment, the educated employees are reduced to the same level with non-literate employees, lack of opportunities push youths to displacement, while female immigrants practice hypergamy for survival. It is also a psychological disposition where struggling youths practice banking and the bankers are dishonest enough to abdicate with the money due to poverty. Moreover, it is a psychological disposition where the audience identity themes are characterized by material deprivation seen through the symbol of ENEO the electricity company which is known for its disruption of electricity peculiarly a situation experienced by the masses only.

These socio-economic situations of the masses replicated in the psychological experience of the socioeconomic context of performance also is a healing for the mind. As the interpretation of their psychological experience paves a way for expunging their trauma. Afterall, the therapeutic effect of music is being proven through correlational studies which has proven that music activates neurotransmitters involved in modulating stress (Cortisol, Khalifa, Calla Bella, Roy, Peretz and Lupien, 2003), and that it can serve the adaptive purpose of emotion regulation (Muro et al., 2009).

It has been found out that the psychological functions of listening to music is seen in its ability to offer valued companionship, provide comfortable level of activation and a positive mood (Schäfer et al., 2013) in research elsewhere. Meanwhile the education, revolutionary and resistant function of the art is still making headlines back home. This gives one the impression that music in Cameroon is only valuable in as much as it is radical and resistant. Meanwhile it is worthy therefore to

investigating its psychological role which the socio-economic contexts of its performance are seen to be an activation of positive mood. The use of language and the linguistic pattern in both songs reveal the role of the socio-economic contexts of performance in music as a psychotherapy. The use of linguistic currents reveals of the psychological repressions in the Cameroonian society. Tabi-Manga (2000: 70) makes it clear that:

Incontestablement, la République du Cameroun présente une configuration, unique dans tout le continent Africain, du fait de son bilinguisme officiel : Français- Anglais. Il faut, en outre, ajouter une diversité incomparable des langues. En plus d'un nombre impressionnant des parlers, on y retrouve toutes les grandes familles linguistiques Africaines. C'est d'ailleurs l'une des raisons pour lesquelles ce pays est considéré comme l'Afrique en miniature.

This excerpt certifies the richness in the linguistic diversity of the Cameroonian nation which is reflected in their songs. As they both use the French language to communicate, they borrow from Camfranglais and ngemba to alternate for a musical rhythmic effect. In fact, Ebongue (2014) contends that linguistic diversity in Cameroonian songs is for marketing purposes, yet we think that, it is also used to achieve different psychological ends such as creating certain moods states and changing levels of emotional arousal because the value of music is more dependent the listening context.

In "Nyama" Aveiro borrows words like "Fala" (struggling), "Nyama" (food, money), "nguémé" (poverty) "Mbagandos" (the struggling population, masses), "Tchop" (eating) which are patterns in Camfranglais to highlight the issues of poverty and struggling for a daily bread which are not only the socio-economic context of performance of the song but are psychologically stressful emotions

of the people. In effect, only people who belong to the lower class understand this linguistic code. It reveals their psychological traumatic state of poverty and daily struggles. The hope that comes with the code-switching appeals to their psychical frustrations and creates a positive mood state as well as a positive emotional arousal.

In Krys M's song the use of linguistic traits from Ngemba reveals the satiric yet paradoxical relationship that exists between educated youths and unemployment in this historical era. In so many instances, she mixes the ngemba word "Ngue", with the French language. And this we interpret as having psychological effects on the listeners. This is evident when she says:

Ngue deuxième bureau qui t'a installé
Même dans l'immeuble tu n'es même pas
Ta place et que là-bas près du vigile aah
Tu épouses Le Blanc de quatre-vingt ans ah
Ngue il va mourir je vais hériter
Te voilà qui die
Ngue tontinard tu es toi dedans ah
Tu veux épargner
C'est à ton tour ton tour de bouffer
Caissière recherchée ah

The code switching here is mainly figurative. She criticizes how youths find strategies to succeed in life yet by chance things always find a way to turn out negatively. Through these code-mixing psychological repressions in the society today are uncovered and the effect of the paradox provides an outlet for them thus healing the psyche. This explains the reason for which listening to music is considered as medicine to reduce levels of stress hormone cortisol and in some areas, it is more effective than prescribing drugs (Novotney, 2013).

Musicians in Cameroon owe their fame not only to their ability to inform, educate and entertain the masses by singing about the sufferings of the poor and most importantly for holding the leaders accountable but also to the emotions they arouse with their tone, mood, voice, gestures, facial expressions cultural inclination and style. Both musicians, through their employment of these aesthetic devices particular to their style, are able to heal the psychological repressions of their time and provide outlets for distresses. Djess consistently gesticulates with the show of his hands and fingers to indicate the lack of and search for money and also the hatred for poverty when he says

Nous tous on fala le nyama, le nyama
Personne ne yamo le nguémé, le nguémé
Nous tous on fala le nyama, le nyama
Personne ne yamo le nguémé, le nguémé

The non-verbal aesthetic elements employed here is figurative. It is metaphoric in demonstrating the socioeconomic situation of poverty and the struggle to make ends meet by the lower class and his hardworking nature which speaks volumes to his listeners. Moreover, the artist's tone is satiric and reproachful of the poor and struggling situation of the masses in spite of their educational qualifications. From his tone in the song, we understand that the atmosphere/mood of the song is consolatory and encourages the masses to hold on to the little they have while hoping for a change. In "A Chacun ca chance" the non-verbal performance aesthetic is also figurative. This is evident an instance like when the singer says that

Tu épouses le blanc de quatre-vingts ans ah
Ngue il va mourir je vais hériter
Te voilà qui die
Die avant lui aah

Eeh aah eeh aah eeh aah ah
Ngue tontinard tu es toi dedans ah
Tu veux épargner
C'est à ton tour ton tour de bouffer
Caissière recherchée ah
Eeh aah eeh aah eeh aah ah
Nous voilà qualifié en coupe du monde
Tous devant le match dernière action
De choupo moting bimm
ENEO a coupé eh

Here we notice three instances of paralinguistic features performed by the artists that are ironic. The irony in them portrays socio-economic situations which are psychologically traumatic in the Cameroonian society today.

The first is the death of the young immigrant lady who marries the eighty years old Whiteman with the hope that when he dies soonest, she will inherit his property and ironically, she passes before him. In a second instance, a local banker abdicates with money meant to be given to a faithful saver ironically, he who contributed for others is duped on his turn to benefit.

Lastly, it is ironical that, there is electricity disruption at the moment when it is needed the most, just that moment when everybody is engaged to see the goal that qualifies Cameroon for, the World Cup Football Competition. These situations are traumatic and the irony that exposes them also provides an outlet for the liberation of these painful anxieties through the mockery that results from them. The irony rebukes these traumatic experiences and as such it eases the pain that accompanies them. Moreso, it questions the element of chance which seems to be more of the manifestation of bad luck only to the masses. Thus, nowadays chance manifests positively only to the capitalist class.

Conclusion

To conclude, we have argued that the socio-economic context of performance of Cameroonian music plays a role in its psychotherapeutic value. With evidence from two recent Cameroonian urban music by Aveiro Djess and Krys M titled “Nyama” and “A Chacun Sa Chance” respectively, we noticed that the effective use of style on the elements of the art diagnoses and heals socio-economic psychological repressions in the society. Thus, we notice that paradox, irony, metaphors and symbolisms on the title, physical setting, audiences the artist’s and the linguistic currents of the performance context revealed socio-economic distress and provided outlets for the distresses due to the fact that during the listening process or the oral performance we place our consciousness at the disposal of texts such that it takes over our mentality and as such one is obliged to shut down his/her individual disposition and character (Iser, 1974: 292-293), indulging in day dreams, aesthetic recreation and the fact that the text is a reflection of our historical context.

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