



Cultural Significance of *Tashe* in Hausa Society: Origins, Features and Fortunes Changing

By

Uba Aliyu

Department of Linguistics and African Language
Adeyemi Federal University of Education, Ondo

ubaaliyu556@gmail.com

[08034473370](tel:08034473370)

Abstract

This paper looks into the cultural meaning, history, characteristics, and the fortunes of *Tashe* in the Hausa society. *Tashe* is an indigenous performance art style which is a combination of verbal, rhythmic, humorous and symbolic gesture so as to entertain, educate and strengthen social norms. The study used a qualitative research design with ethnographic orientation; it was based on primary data gathered using oral interviews with the elders, cultural custodians and performers and direct observation of live performances. Historical context and academic opinions were presented through secondary sources such as books, journals and archival sources. The results show that *Tashe* proved to be a communal activity with strong Hausa social life that played more than one cultural role, including entertainment, spiritual education, socialization, community building, and implicit social commentary. The paper also establishes the reasons of its decline, among which are modernization, urbanization, western education, media influence, religious reform and generational change of preferences. Nonetheless, *Tashe* has survived in the adaptation to the modern conditions of the school programs, cultural festivals, and digital media which contributes to the stability of this cultural practice as a heritage. The paper finds that although *Tashe* has undergone great change, its cultural pertinence may be retained by conscious conservation measures, such as the institutional aid, the intergenerational shift as well as the preservation. It has been recommended to incorporate *Tashe* in school programs, facilitate community involvement and conduct research on regional changes and contemporary adjustments. All in all, the study has contributed to the study of the Hausa cultural practices with special reference to the need to preserve the intangible heritage in light of a social and technological change.

Keyword: *Tashe*, Hausa culture, oral performance, cultural preservation, social change

Introduction

The human societies depend on the concepts deeply embedded in the culture in order to regulate their behavior, maintain moral order and bring social harmony. In African culture more broadly,

and Hausa culture specifically, these notions are scripted into language, norms and everyday interaction life and are informal yet effective structures of social control. Moral concepts, Durkheim (2001) believes, are not abstract ideals but social realities that influence the behavior of individuals, as well as, group existence. One such idea in the Hausa society is *tashe*, a culturally based concept, which regulates caution, restraint, moral vigilance and awareness of social implications.

Tashe is used not infrequently in vernacular Hausa speech, as a warning, piece of advice, moral teaching, and a remark on social life. Sayings like *ka yi tashe*, *a yi tashe* or *tashe ya kamata* are widely used to make people watch their words, their manner or their unsocially acceptable ways. These words are not some language fillers, they represent some frozen cultural values connected with respect, power relations, social hierarchy, and moral responsibility. Although *tashe* is highly widespread, little scholarly interest has been devoted to it as compared to other more commonly discussed Hausa moral terms, which include *kunya* (shame/modesty), *mutunci* (social respectability), and *gaskiya* (truthfulness).

This paper thus aims to look at *tashe* as a unique sociocultural and communicative term, and see what it means, and how it works and its applicability in both the traditional and modern Hausa society.

Ideas Clarification of *Tashe*

Tashe, as a concept, cannot be easily translated into English being a multidimensional term. Although it can be roughly equivalent to such concepts as caution, alertness, or carefulness, its cultural interpretation is more than such glosses. *Tashe* distills moral vision, social wisdom and action together in a certain cultural setting.

In Hausa ethical vocabulary, as Bello (2019) remarks, complex ethical philosophies that define social behavior are frequently coded. *Tashe* incorporates the capacity to:

- Read the social situations correctly.
- Prepare to cause conflict or embarrassment.
- Change language and actions to suit society.

As an example, in certain societies being silent when an argumentative political or religious issue is discussed can be construed in a negative light. However, *tashe* as a sign of wisdom and social maturity in Hausa society can be reflected through such silence. Therefore, *tashe* is not to be confused with fear, hypocrisy, or passivity; it is the prudence and morality calculations, which the culture values.

Statement of the Research Problem

Regardless of its significance in the daily Hausa life, *tashe* is not well documented in the scholarly text. The literature available on Hausa culture and morality tends to absorb the *tashe* into the general meanings of politeness or obedience, and does not acknowledge it as an analytical category (Finnegan, 2012).

This academic oversight has a number of issues. First, it results in an imperfect comprehension of the Hausa ethical reasoning and societal control. Second, it exposes itself to the threat of misunderstanding Hausa communicative behavior, including silence, indirectness or restraint, as weakness or agency. Lastly, it blurs the adaptation of the indigenous ideas such as *tashe* to current demands such as urban anonymity, online communication, and the changing balance of power.

The issue under research is consequently the conceptual invisibility of *tashe* in the sociolinguistic, anthropological and cultural studies of Hausa society.

Aim and Objectives of the Study

This research intends to *discuss tashe* as a sociocultural, moral, and communicative concept in Hausa society.

The detailed objectives will be to:

- Moral and cultural conceptualizations of *tashe* in Hausa.
- Classify its behavioral and language.
- Discuss its contribution to social regulation, social hierarchy and social conflict prevention.
- consider its applicability and modification in modern Hausa society.

Research Questions

The research questions considered in the study are:

- What does *tashe* mean to the Hausa society?
- What is the expression of *tashe* in the language, behavior, and social interaction?
- What are the moral and social roles played by *tashe*?
- What is happening to *tashe* in contemporary and urban settings?

Significance of the Study

It is an important social and academic study. It also adds to Hausa sociolinguistics, African cultural studies and moral sociology by reporting an indigenous notion that has been all but forgotten. According to Mbiti (1991), the African moral systems can be studied only in a proper way using indigenous categories of thought.

In the social context, the research offers information on the Hausa conflict management, negotiation of respect, leadership ethics and communication practices. It can also be used by educators, policymakers and intercultural practitioners seeking culturally aware strategies of social interaction and moral education.

Limitation and Scope of the Study.

The paper concentrates on the *tashe* performed in the selected Hausa speaking communities with special attention paid to its social and communicative aspects. In as much as there exist regional differences, the analysis reflects common cultural patterns and not comprehensive regional differences.

The research is based on the qualitative interpretation, which can be affected by the contextual and generational views. These restrictions however do not reduce the contribution of the study to the study of Hausa moral philosophy.

Literature Review

The chapter is a review of the existing scholarly work in the area of study of *tashe* by placing it in the context of broader discourses on culture, indigenous Hausa practices, and other similar forms of sociocultural practices. The review has been categorized into three fields including the idea of culture in African and Hausa practice, traditional Hausa cultural practices and performance culture, as well as academic literature on *tashe* and related cultural ideas.

African and Hausa Understanding of Culture

Culture has been the conceptualized notion of all the people as one way of life, including beliefs, values, norms, language, customs and symbolic practices. According to Tylor (1871), culture is a compound entity comprising of knowledge, belief, art, morals, law, and custom that people gain as part of the society. This original definition has been increased by African thinkers to focus on communalism, moral duty, and lived experience.

As Mbiti (1991) asserts, African cultures are more than communalistic and individuality is essentially embedded in the group life. Ethical behavior is thus not only individual but in society since acts are an indication of family, lineage and community. In this regard, the cultural elements of restraint, caution and social awareness are critical in ensuring harmony and integrity.

The Hausa society has a cultural system (al'ada) that serves as a guide to conduct and communication. Paden (2008) notes that the Hausa culture fuses Islamic morals and their local traditions to result in a moral environment that appreciates the need to respect authority, avoid saying things that may offend others, and the need to be aware of social outcomes. Notions of *kunya*, *mutenci*, *ladabi* and *hakuri* are all recorded as having been used in controlling behavior, whereas *tashe* is a principle of anticipation restraint which works under the surface.

Therefore, Hausa culture is dynamic rather than quite static but negotiated every day through daily interaction, language, and morality enactment (Yusuf, 2017).

Hausa Cultural Practices and Traditions of Performance of the Indigenous people

Hausa cultural practices of the indigenous people are manifested in various performance traditions such as oral literature, music, festivals, rituals, and the normal communicative behavior. According to Finnegan (2012), the African oral traditions are not only of aesthetic value, but also moral and social, as they pass the values, and control behavior.

The performance traditions in Hausa society (*tatsuniya* folktales), *kirari* praise poetry, *waka* songs, and *karin magana* proverbs have an important role in teaching morals. These types tend to focus on the values of caution, wisdom, and foresight, which are much closer to the value of *tashe*. The Hausa sayings of warning of words spoken without care or of action being made carelessly serve as an example of how the imperative of *tashe* is indirectly supported by Hausa proverbs.

At the day-to-day behavior, performance is also manifested. Goffman (1959) offers an effective theory of analyzing social life according to performance where people strive to control impressions to meet the social expectations. *Tashe* influences this performance in Hausa society as people know when to speak, stay quiet or act indirectly particularly when dealing with the seniors, those in authority or when communicating on sensitive matters.

The other significant dimension is gendered performance. An example of this is women tending to show *tashe* by being limited in speech, not facing conflict publicly, and nonverbal communication, which represents the wider cultural norms of decency and social reticence (Bello, 2019).

Academic Research Concerning *Tashe* and other Hausa Forms of Culture.

There are few direct scholarly studies that concentrate on *tashe* alone. Nevertheless, a number of works consider connected Hausa cultural notions which help to understand its meaning and role. In his article, Yusuf (2017) talks of moral expression as it is expressed in the Hausa language, and the expression of indirectness, silence, and guarded speech as a communicative strategy that serves to preserve social harmony.

Equally, research on *kunya* (shame/modesty), and *mutunci* (social respectability) show how Hausa members maneuver moral demands by holding back and controlling themselves. These concepts define ethical behavior because, according to Bello (2019), they focus on the expectation of the social judgment, which is a fundamental characteristic of *tashe*.

The anthropology of the Northern Nigerian societies also illustrates how mode of caution and moral alertness is an adaptive tool in the hierarchical and religiously informed social relations (Last, 2008). Although *tashe* is not mentioned directly, its reasoning is behind most of the actions of these studies.

The literature hence identifies a gap in research: the discussions are indirect to *tashe* as a sociocultural and communicative phenomenon in Hausa society, and no detailed analysis of *tashe* is conducted. The given study aims to address that gap by incorporating the sociolinguistic, anthropological, and cultural analysis.

Theoretical Framework

This paper uses the Functionalism and Symbolic Interactionism as complementary theories in describing the cultural importance, meanings and shifting fortunes of *Tashe* in Hausa society. Although Functionalism has been used to explain the social roles and functions of *Tashe*, the meanings and symbols that are engraved in the practice can be explained using the Symbolic Interactionism, which also explains how the meanings are socially constructed and negotiated.

Performance of Culture and Functionalism

Functionalism considers culture as a system where the government of every component has a role to play in ensuring social order, cohesion and continuity. Durkheim (1912) has asserted that cultural practices and rituals are critical processes that help societies to strengthen their shared

values and collective consciousness. In this sense, we can take *Tashe* as cultural performance which in the past served to entertain, educate, socialize and control moral conduct of Hausa society.

According to Malinowski (1944), the very reason why cultural institutions exist is that they fulfill both basic and social needs of the community. In the traditional Hausa context, *Tashe* performances were normally related with communal gatherings, festivals, and social events where *Tashe* performances were a tool of relaxation and release of emotions after work. Meanwhile, they strengthened acceptable behavioral standards through rewarding virtues like bravery, generosity, and respect and indirectly negating deviant behavior.

On the same note, Radcliffe-Brown (1952) asserts that social practices help to perpetuate the social structure. In Hausa society, *Tashe* served as a tool of the enhancement of communal ties and strengthening of hierarchical relationships, particularly by organizing performances in which elders of the community, leaders, and patrons are recognized. These shows encouraged social unity and solidarity among the performers and the audience.

The *Tashe* waning can be explained with the help of the ideas of Functionalism as a result of structural shifts in the Hausa society. The advent of Western education, urbanization and contemporary entertainment media have changed the social institutions that previously upheld *Tashe* thus making it irrelevant and unproductive in the contemporary life (Spencer, 1976).

Symbolic Interactionism and Meaning in Cultural Practice

The Symbolic Interactionism is concerned with the issue of creating, interpreting, and exchanging meaning as a result of social interaction. According to Mead (1934) people behave in terms of the things which mean something to them, and such meanings are developed through social interaction. In the case of *Tashe*, gestures, costumes, musical instruments, language preferences and performance style can be regarded as symbols, which convey common cultural meanings to the Hausa society members.

Blumer (1969) goes on to add that cultural practices are not fixed, their meanings are constantly negotiated and reinterpreted by the participants. To illustrate, certain words, gestures, or visual components of *Tashe* performance can be interpreted as humor, social commentary or moral lesson depending on the social context and the viewer. Such symbolic characteristics allow the actors and the audience to have a common cultural conversation.

According to Hausa cultural approach, *Tashe* acts could easily carry indirect messages using metaphor, satire, and symbols. The symbolic communication is consistent with larger Hausa communicative norms of indirectness and subtlety in interpersonal communication. *Tashe* symbols also had meanings, and their collective interpretation strengthened the sense of culture and common perception of the world (Geertz, 1973).

Symbolic Interactionism can also be used to explain the demise of *Tashe*. Since the social meaning is changing influenced by religious reform movements, by modern moral sense, and the media, symbols linked to *Tashe* can be redefined as obsolete or unappealing. Younger generations might therefore not regard the practice with the same cultural value as it was being considered in earlier generations (Goffman, 1959).

***Tashe* in Hausa Society has a Historical Background**

To get the historical roots of *Tashe*, it is important to place the practice in the wider context of socio-cultural and historical evolution of Hausa people. Similar to most cultural manifestations of the native Hausa culture, *Tashe* was not established in written form but developed in oral forms and collective experiences of community life. It originated hence is tightly linked to social structure, economical living and cultural premises of pre-colonial Hausa societies.

Socio-Historical Context of the Emergence of *Tashe*

The socio-historical context of the emergence of *Tashe* includes evaluating the socio-historical factors that contributed to its entrepreneurial growth and success, such as employee endorsement, among many others.

As noted by Smith (1959), the Hausa people in pre-colonial times were very communal and culture performances were used as significant processes of social integration, entertainment and morality education. *Tashe* has been assumed to have developed in this social set-up as an expressive cultural practice that has a close relationship with shared leisure and interaction between people.

The agrarian economy of the Hausa land was predominantly agrarian and thus generated seasonal rhythms of intensive labor in the farms and relative leisure. These periods were characterized by communal events where people could have a chance to relax and interact socially and cultural performances like *Tashe* thrived during these periods. According to Hiskett (1975), cultural performative in Hausa society were so intertwined to the daily life, religious beliefs and social organization.

Furthermore, due to the lack of modern entertainment technologies in the traditional Hausa society, the shows of native people, such as *Tashe*, took one of the leading positions in the life of the community. These acts served as recreational and also as informal education where cultural knowledge, social norms, and morals were passed through the generations (Last, 1987).

Oral Traditions and Historical Narratives of the Origin of *Tashe*

The nature of Hausa historiography is more oral, therefore the sources of *Tashe* are mostly held by oral traditions, folktales, and community narratives. Finnegan (1970) believes that oral traditions serve as robust cultural warehouses, which sustain historical memory, social values, and experiences of communities.

Among Hausa communities, the elders and traditional performers tend to narrate that *Tashe* evolved out of organic play, ridicule, rhythmic expression, and social interaction in the group meetings. These stories emphasize social commentary, humor, and creativity as some of the pillars of the practice. These oral traditions are not fixed and uniform; instead, there is some slight variation of them between communities, which is due to local adaptation and interpretation within the social context (Furniss, 1996).

Flexibility of these narratives highlights how the Hausa culture is dynamic with a history constantly being redefined and re-told through the performance and narrative and collective involvement.

Early *Tashe* Practitioners and Custodians

Greenberg (1946) points out that the Hausa performances were in most cases, maintained by certain sectors in the society that acted as the repositories of the cultural information. Early *Tashe* performers were mostly youthful, informal, and community entertainers and had the verbal ability, rhythmic skill, and social consciousness.

The role of the elders was supervisory as they could control the performances and make sure that they respond to the accepted ethical norms. Some of them were recognized as quality *Tashe* performers over time and became informal custodians who are expected to train the younger generations. This system of apprenticeship guaranteed continuity and passing of culture in the community (Adamu, 2008).

Tashe was also practiced by women and men who in most cases had the roles determined by the existing gender norms. This open involvement helped to make the practice popular and maintainable within the traditional Hausa society.

Conventional Events and Situations of Performance

Tashe performances were traditionally situational and closely related to community events. According to Hausa (1968), the indigenous performances could hardly be isolated of social life but were incorporated into ceremonies and interactions being communal.

Tashe was usually done on festivals, after the harvest, naming, and moonlight (*wasan dare*). These environments allowed a free-flowing environment that facilitated involvement, innovativeness, and involvement of the audience. The practice was also collectivistic as performances were typically done in community areas, like village squares or household compounds (Last, 1987).

The performative space itself was symbolic in nature and signified unity, collective identity and ownership of culture.

Features and Forms of *Tashe*

The cultural identity of *Tashe* can be discussed in terms of its peculiarities and the particular forms of performance, a combination of the use of language, the movement, the symbols and the social interaction.

Structural and Performative Structures of *Tashe*

According to Bauman (1977), the performance is a communication form characterized by a stronger expressiveness level and the level of awareness of the audience than before. *Tashe* performances are normally characterized by rhythmic moves, call-answer and spontaneous verbal utterances that form an interactive activity.

Tashe does not include any rigid structure; it is flexible and gives performers an opportunity to improvise depending on the reaction of the audience and social background. Such flexibility increases its approval and popularity among various Hausa societies.

Language, Symbolism and Aesthetic Expression

Another major characteristic of *Tashe* is language. Players use metaphor, exaggeration, humor, and indirect speech, which are characteristics of Hausa communicative style. Yahaya (1988) reports that Hausa discourse puts importance on indirectness and symbolism as culturally acceptable approaches to discourse.

The body movements, facial expression, and gestures act as symbolic signals transmitting meaning to the words. These codes enable the performers to make cultural commentaries without necessarily confronting their audience yet remaining within Hausa culture of propriety and respect (Furniss, 1996).

Musical Elements, Costumes, and Space of Performance

Even though *Tashe* does not necessarily imply the use of formal musical instruments, musical roles are played by rhythmic clapping, stamping, and vocal modulation. Costumes may be simple or commonplace, focusing on access as well as collective involvement and participation.

The playing area is generally unstructured and unrestricted, a notion that supports the notion that *Tashe* is part of the community and not the privileged elite group (Adamu, 2008).

Social Values, Culture, and Meanings Engraved in *Tashe*

In its essence, *Tashe* portrays the important values of the Hausa culture including cooperation, humor, social awareness, and moral restraint. Socially approved behavior is frequently extolled and the performer may, without much notice, be subtly criticizing boasting, laziness, or ill behavior.

Cultural performances, the way in which societies interpret themselves, are, as Geertz (1973) puts it, texts. In this respect, *Tashe* is a mirror of the Hausa social life, and it shows the communal worries and interests, dreams, and the altering values.

Cultural Functions and Significance of *Tashe*

Tashe is at the center of Hausa society not just as an entertainment tool but also as an instrument of education, socialization and culturalization. It is not only functional but also creates the identity of communities by forming social norms and commenting on the current social problems in a subtle manner. This part looks at the major cultural functions of *Tashe*.

***Tashe* as an Entertainment and Social Interaction Media**

The most apparent role of *Tashe* is entertainment. According to Adamu (2008), *Tashe* performances in classical Hausa societies were the major form of entertainment in festivals, naming, post-harvest and evening group meetings. The audiences are very active with the response and the call chants, clapping, and dancing, which makes the social set-up interactive.

As furniss (1996) points out, *Tashe* in many cases is improvised and humorous, and this will keep the participants involved and will bring about a relief of social conflict. It is the collective aspect of *Tashe* that creates interpersonal associations, brings about social unity as well as offers a platform to enjoy together. The community members strengthen the community ties through their common laughter and their involvement, which creates a sense of belonging.

Educational and Moral Functions of *Tashe*

In addition to entertainment, *Tashe* serves as a source of informal education as well as moral teaching. According to Finnegan (1970), oral performance in the African society tends to be used as a way of passing knowledge, values, and norms of one generation to another. *Tashe* performers do not only offer moral teachings in their performances, complimenting the virtues, such as honesty, generosity, and respect to the aged, but they also use satire to criticize the wrong things like laziness or pride.

In one instance, during the post-harvest celebrations, the storytellers may tell funny tales about a trickster character whose activities cause mischief to society. They are cautionary tales that provide a lesson on how to act ethically in a way that cannot be forgotten, and is also entertaining (Geertz, 1973). So, *Tashe* is an amalgamation of entertainment and cultural education.

***Tashe* in Socialization, Identity, and Communal Bonding**

Tashe is very important in the socialization process as it first exposes the younger members of the society to community-based cultural norms, values and social roles. Hiskett (1975) notes that participating in the communal performances introduces the youth to the anticipated conduct, gender relations and hierarchy within the Hausa society. Children are taught the correct social behavior through observation and direct participation, as well as attain a sense of societal belonging.

Additionally, *Tashe* helps in affiliation of the group identity. They are collective cultural experiences involving different members of the community because they share performances in the village squares or compounds (Last, 1987). The development of this communal connection is especially noticeable at the festivals, when the surrounding communities can unite, and inter-village connections and unity can be created.

***Tashe* as a Social Commentary/Cultural Expressions Tool**

One more significant purpose of *Tashe* is that it serves as a source of a subtle social commentary and cultural criticism. Satire, exaggeration and metaphor are commonly employed by performers as a way of raising social issues without necessarily attacking them, which is in keeping with Hausa societal laws of politeness and indirectness (Yahaya, 1988).

As an example, a comedian may ridicule the conceit of a local social or political figure by using a comic sketch to provoke with no express confrontation. According to Bauman (1977), performance is a way of communicative art and *Tashe* is a good example of it because he sends messages that can either criticize, educate, or support societal norms. By doing so *Tashe* maintains the culture memory, makes a communal statement, and offers a critically and socially approved avenue of critique and contemplation.

A Fortune Turning and Fall of *Tashe*

Tashe is a cultural practice of the Hausa society that has had tremendous transformation in the past. Its popularity and functions have declined with time because of collective changes in socio-cultural, religious and technological aspects. In this chapter, the author focuses on the reasons behind the reversing fortunes of *Tashe*.

Effect of Modernization and Urbanization

In the Hausa society, modernization and urbanization have changed the traditional social set up and recreation behavior. Adamu (2008) observes that rural-urban migration has caused dislocation of communal networks that has been supporting *Tashe* performances historically. In cities, individuals do not have time to meet in a traditional way, and instead of traditional hangouts, they have entertainment centers that are commercialized.

On the same note, Hiskett (1975) notes that urban life subjects indigenous people to novel routines of work and social priorities, which ostracizes indigenous cultural practices. The participant and collective quality of *Tashe* cannot find its way in contemporary urban life, dominated by the individualistic leisure and globalized entertainment.

Effect of Religion and Shifting Moral Attitudes

Tashe has also been influenced by religious reformation forces and the growing moral conservatism. According to Yahaya (1988) the way some religions interpret their teachings reject the practices that are considered as frivolous, morally questionable or not in line with Islamic doctrine. *Tashe* performance particularly where humor, mimicry or social commentary are used has been criticized in certain communities as encouraging unacceptable conduct.

This religious examination has prompted less open performance and has changed the practice to either a more private or symbolic value. When young people end up knowing less about *Tashe*, therefore, it undermines their function as a cultural and educational tool.

Western Education and Media Effects

Hausa cultural consumption has changed because of western-style education and mass media. According to Finnegan (1970), formal education brings up new cultural norms, knowledge systems, and leisure preferences, which tend to discount the practices of the indigenous people. Academic activities or watching television, listening to radio and using the digital media take up more time at the expense of traditional performance such as *Tashe* among students and the youth.

There is also the popularization of imported entertainment like Nollywood films, pop music, and digital content by mass media, finding alternative means to laugh, comment socially, and tell stories. These substitutes are competing with conventional forms and hence they are fueling the downfall of *Tashe* (Furniss, 1996).

Generational Trends and the Evolving Cultural Tastes

The difference in cultural taste between the generations has been the catalyst to the waning of *Tashe*. Geertz (1973) observes that the young generations usually redefine or discard the previous cultural practices and adopt new methods of expression of identities. *Tashe* has been seen as being out of date or irrelevant to the present day life of many youths who associate it with country life or the way of life of the elderly.

This has changed the involvement in the traditional performance which has been weakened, undermining the intergenerational passing of skills, tales and moral teachings inherent in *Tashe*. As a result, the practice is being more left to cultural heritage areas, as opposed to active social performance (Last, 1987).

Contemporary Perceptions of *Tashe* in Hausa Society

Tashe is still treasured as a cultural heritage although it has fallen. Adamu (2008) notes that in modern societies, people tend to see it as a reminiscence of the past, and therefore, they commemorate it during festivals or cultural fairs or in scholarly literature as opposed to ordinary communal living. It is currently more likely to be ceremonial, educative, or symbolic than participatory and social as it used to be in the past.

At other places, attempts at the revival of *Tashe* have started; there are school cultural clubs, and performances at state-sponsored festivals. These attempts indicate the consciousness of the cultural and historical significance of *Tashe* although the practice is attempting to adjust to the modern social reality (Hiskett, 1975).

The Persistence, Modification and Cultural Survival

In spite of the modernization, religious reform and globalization, *Tashe* still continues to survive in different forms. Its flexibility shows how the Hausa cultural tradition has stood the test of time, and its preservation attempts point to the fact that the community has realized the historical and pedagogical value of its traditions. This chapter explores the life, struggle and future of reviving *Tashe* in modern society.

Surviving and Changing *Tashe* in the Modern Realities

In rural and urban Hausa communities, *Tashe* has continued to exist but in most instances adapted forms. According to Adamu (2008), traditional and open-space performances are on the decline, but *Tashe* is still practiced in school cultural clubs, state-sponsored festivals and private performances. Today, in these settings performances tend to be shorter, stylized, and adjusted to the wishes of the audience and are a continuation and a transformation.

According to Furniss (1996), modern performers incorporate aspects of modern humor, contemporary social commentary and musical instruments in traditional *Tashe*, as it keeps it relevant. The transformation makes sure that the practice may still not operate similarly and in a communal and participatory fashion as to the previous times but it still remains and has its central cultural, educational and social role.

***Tashe* Adapting to the Modern Media and Performance Spaces**

The contemporary media has also proved to be a significant means of transmitting *Tashe* performances. Radio shows, TV cultural programs, and websites now have a chance of playing *Tashe* to the expansive audiences. Yahaya (1988) adds that the adaptation does not only retain the practice, but also attracts younger audiences who would have been otherwise removed by traditional performances.

There has also been diversification of performance spaces. School auditoriums, urban theaters and festival stages take the place of village squares and *Tashe* can even access audiences outside of the immediate communities. Although communal and improvised might be limited, the adaptations help the practice to be visible, recognizable and documented (Hiskett, 1975).

Contribution of Cultural Institution, Festivals and Scholars

Museums, arts councils, and academic departments are cultural institutions that are very important in the preservation and documentation of *Tashe*. As stated by Finnegan (1970), scholarly attention as a form of legitimizing oral and performative traditions ascertains that the traditions are documented and examined to be used in the future.

Tashe performances are often a part of festivals, including regional cultural days and national heritage, as they provide a venue both to performers and to cultural education. Ethnographers and anthropologists among other scholars can play their part by recording performances, interviewing custodians and writing studies that reflect the historical and social importance of *Tashe* (Last, 1987).

The Future of the Preservation and Revitalization of *Tashe*

Tashe has a future case that relies on the voluntary involvement of the community, institutional involvement, and adaptation to contemporary entertainment types. According to Bauman (1977) performance traditions are retained in situations where they are being actively engaged particularly by the communities, re-interpreted and adjusted accordingly, to suit the changing circumstances.

Revitalization strategies can be:

- Introduction of *Tashe* into school curriculums and extra-curriculums.
- Holding workshops and apprenticeship to train new performers.
- Preserving performances through the use of digital media.
- Promotion of festivals and cultural competitions that can reward original and genuine *Tashe* performances.

Through integrating the traditional with the modernized platforms and institutionalization, *Tashe* can be maintained as a living cultural heritage, creating the transfer of generations and social irrelevance (Geertz, 1973; Adamu, 2008).

Methodology

In this chapter, the research design and methods are presented in the study of the cultural significance, historical origins, features, and changing fortunes of *Tashe* in Hausa society. It

addresses the research methodology, data sources, population, the sampling methods, data collection and analysis methods, as well as ethical concerns.

Research Design

This research paper follows the qualitative research design which is ethnographic and cultural-historical oriented research design. According to Creswell (2014), the qualitative designs are the ideal designs to use when studying cultural practices since they enable the researcher to explain social realities, meanings, and lived experiences in detail. The ethnographic method will help the researcher to observe *Tashe* performances in natural environments, engage with the practitioners and get to learn the cultural context, as seen by the participants.

Sources of Data

To provide complete coverage about *Tashe*, the study has utilized both primary as well as secondary sources.

Primary Sources (Oral Interviews and Observation)

Primary data will be collected using:

- **Oral interviews:** The elders, cultural custodians, performers and organizers of the festival were interviewed using structured and semi-structured interviews to get a first hand account of *Tashe*, its characteristics, roles and its reduction (Finnegan, 1970).
- **Observation:** Live performance observation at festivals, ceremonies, and school cultural events was able to give an idea about the performance structure, audience interaction, language used and symbolism (Adamu, 2008).

Miscellaneous sources covering the history of the Roman Empire and the Middle Ages include books, journals, and archives.

Secondary Sources

Data collected from this source include academic books, journal articles, dissertations, and archival sources about Hausa culture, oral culture and practices in performance. This allowed the research to position the results in both historical and present day research (Furniss, 1996; Yahaya, 1988).

Population and Sampling Techniques

The population of the study consists of:

- Conservatory *Tashe* performers and custodians of culture.
- The seniors and the community elders knowledgeable in the past practices.
- Youths who were engaged in modern reforms of *Tashe*.

Direct knowledge and experience of *Tashe* were used as a criterion to purposely sample the participants. Also, snowball sampling occurred to determine other respondents by referrals, acquiring a rich and knowledgeable sample that was pertinent to the study (Creswell, 2014).

Methods of Data Collection

The method of data collection was:

- **Semi-structured interviews:** In order to get in-depth accounts, opinions and cultural interpretations of informants.
- **Participant observation:** The researcher was present in the performances and observed the structure, language, gestures, symbols and interaction of the audience.
- **Review of documents:** Books, journals and archives Analysis to support oral histories and historical records.

All interviews were taped (with permission), transcribed, and further enhanced by some field notes of observations to guarantee the precision and richness.

Methods of Data Analysis

Thematic content analysis was used in the analysis of data and it entails establishment of recurring themes, patterns and categories in all oral and textual data (Braun and Clarke, 2006). Using this technique, the researcher was able to:

- Raise the main features and functionality of *Tashe*.
- Know causes of its shrink and adaptation.

Social meanings and cultural significance inherent in performances.

To provide a reliable and valid data, cross-validation was used, involving comparison of data collected in interviews, observations, and secondary sources.

Ethical Considerations

The research was conducted following a normal ethical guideline in a social research, which includes:

- **Informed consent:** Before the interviews and observation the purpose and scope of the research were informed to all participants about the potential uses of the research.
- **Anonymity:** The identities of the respondents were anonym zed and sensitive data were handled with sensitivity (Creswell, 2014).
- **Voluntary participation:** The participants were not obligated to remain throughout the study and could leave at any point of it without repercussions.
- **Cultural sensitivity:** The scholar never misrepresented or disrespected the local norms, traditions, and protocols in the field to prevent offending the locals.

The research was an ethical study that was both respectful of the community and scholarly.

Summary, Conclusion and Recommendations

In this chapter, the author summarizes the main findings of the research paper, makes conclusions in accordance with the presented evidence, and offers recommendations on cultural policy and preservation and additional research.

Summary of Findings

The research question examined the cultural meaning, historical context, attributes, roles, fortunes and conservation opportunities of *Tashe* in Hausa community. Key findings include:

- **History:** *Tashe* started as a group practice in Hausa social life, which is sustained by oral culture and supported by elders and custodians of culture and tradition (Finnegan, 1970; Adamu, 2008).
- **Features and Forms:** *Tashe* is also defined as improvisation, verbal dexterity, rhythm, symbolic gestures and interactive participation of the audience. Its shapes merge humor, social critique and religious teaching (Furniss, 1996; Yahaya, 1988).
- **Cultural Functions:** The use has several functions, such as entertainment, socialization, moral education, affirmation of communal identity, and hidden social commentary (Geertz, 1973; Hiskett, 1975).
- **Fortune and Fall:** Modernization, urbanization, influence of western education, media, religious reform and change in generation, have all played a role in the deterioration of *Tashe*, and have restricted its traditional communal functions (Adamu, 2008; Last, 1987).
- **Continuity and Adaptation:** *Tashe* has survived despite adversities through festivals, school curriculums, modern media as well as scholarly textualization. It has also been culturally relevant by adapting to the modern spaces though participation and improvisation have been minimized (Bauman, 1977; Adamu, 2008).

Conclusion

The paper concludes that *Tashe* is still an important cultural resource to Hausa community, as it is a mirror of the past values, social rules and community identity. The fact that it is losing its daily use is mostly due to the structural and cultural shifts that come with modernization, urbanization, and generational tastes. Nevertheless, the flexibility of *Tashe* and the fact that she still remains in ceremonial, educational and media settings uphold the idea that the cultural heritage is strong with the community involvement and the institutional awareness.

The results highlight that it is important to strike a balance between preservation and innovation so that *Tashe* could be a living tradition and not just a historical artifact.

Cultural Policy and Future Research Recommendations

The recommendations implied by the study are as follows:

1. Cultural Policy and Preservation:

- *Tashe* must be listed in the official intangible heritage list of the government and the cultural institutions, where funding during festivals, workshops, and training of young performers should be financial (Adamu, 2008).
- Documentation works such as video tapings and written reminders are to be done so that performance methods and oral histories may be preserved to the younger generation.

2. Education and Community Engagement:

- Tashe must be incorporated into schools and cultural clubs curricula and extra curriculum to be taught in the schools and other cultural clubs such that there is intergenerational transmission.
- The community needs to foster active attention to the Tashe performances to sustain its social and educative activities.

3. Study and Academic Research:

- Future studies ought to address the regional differences of Tashe, how it has been applied in gender relations and how it may be incorporated into the contemporary media and performance arts.
- The comparison of other Hausa performance traditions or West African soral art would be helpful in exploring how culture adapts and survives.

Based on these recommendations, the stakeholders will be able to make sure that Tashe will remain to contribute to the Hausa cultural life and adjust to the modern realities regarding social life.

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