

UNIVERSITY OF EDUCATION, WINNEBA

THE STRUCTURE AND STYLE OF THE GA LIBATION TEXT



ROSEMARY ENYONAM AKU-SHIKA TAMAKLOE

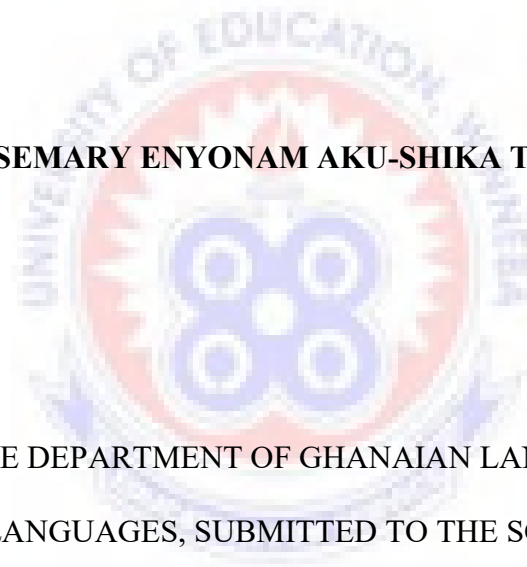
2016



UNIVERSITY OF EDUCATION, WINNEBA

THE STRUCTURE AND STYLE OF THE GA LIBATION TEXT

ROSEMARY ENYONAM AKU-SHIKA TAMAKLOE



A THESIS IN THE DEPARTMENT OF GHANAIAN LANGUAGES EDUCATION,
FACULTY OF LANGUAGES, SUBMITTED TO THE SCHOOL OF GRADUATE
STUDIES, UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF
PHILOSOPHY IN GHANAIAN LANGUAGE STUDIES DEGREE.

August, 2016

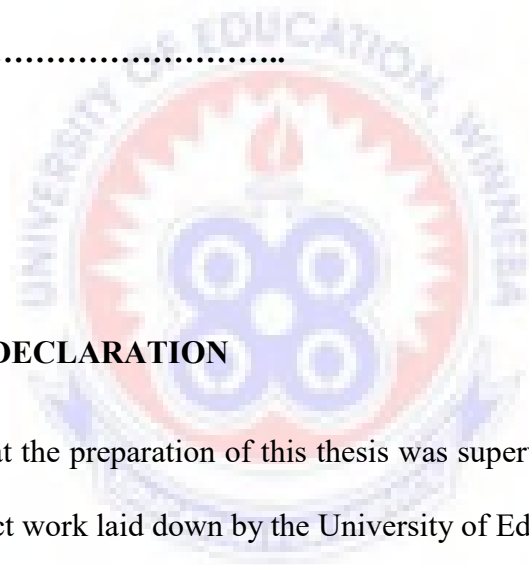
DECLARATION

CANDIDATE'S DECLARATION

I, **ROSEMARY ENYONAM AKU-SHIKA TAMAKLOE**, hereby declare that this Thesis with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:

DATE:



SUPERVISOR'S DECLARATION

I hereby declare that the preparation of this thesis was supervised in accordance with the guidelines on project work laid down by the University of Education, Winneba.

SUPERVISOR'S NAME: DR. JAMES A. N. SAANCHI

SIGNATURE:

DATE:

DEDICATION

This work is dedicated to my beloved husband, Mr. Eric Asiedu and my children Christy, Emmanuel and Nana Kwame for their encouragement and support.



ACKNOWLEDGEMENT

First of all, my special appreciation goes to the Almighty God, my Creator for His wisdom and strength. I am particularly indebted to Dr. James N. K. Saanchi, my supervisor at the Faculty of Ghanaian Languages, University of Education, Winneba. He painstakingly notwithstanding my short comings, guided me, read through, vetted and made the necessary corrections in the work.

Secondly, my deepest gratitude is due my husband, Eric Asiedu for his prayerful support and moral encouragement. His dynamic care of the family during my absence from home is highly appreciated. Similarly, my special thanks go to Mr. James Dumenya for his wonderful guidance. Finally, I am grateful to the numerous authors whose works have been cited in this essay.

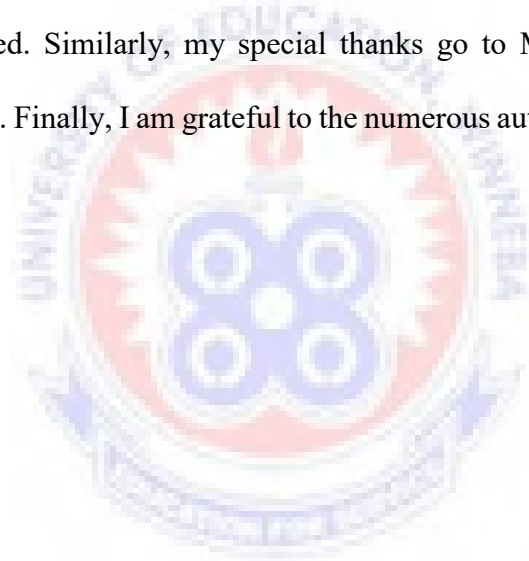


TABLE OF CONTENT

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
ABSTRACT	1
TABLE OF CONTENT	iv
TABLE OF FIGURES	viii
CHAPTER ONE	1
INTRODUCTION	2
1.1 Libation	2
1.1.2 Religious Beliefs of the Ga	3
1.1.3 Concept of Libation	4
1.2 Origin of the Ga	6
1.2.1 Present Settlement of the Ga	8
1.3 Statement of the Problem	9
1.4 Purpose of the Study	10
1.5 Objectives	10
1.6 Significance of the Study	10
1.7 Research Questions	11
1.8 Delimitation	11
1.9 Limitation	11
2CHAPTER TWO	12
LITERATURE REVIEW	12
2.0 Introduction	12

2.1 What is libation?	13
2.2 Types of Libation.....	14
2.3 Structure of the Ga libation text.....	16
2.4 Items used in libation.....	18
2.5 Time and place for libation.....	19
2.6 Who can perform libation?	20
2.7 How the Ga perform libation	21
2.8 Spirits that are evoked.....	23
2.8.1 The Supreme God (Ataa Naa Nyɔŋmɔ).....	23
2.8.2 Deities/ Heaven and Earth (ŋwei ke Shikpɔŋ)	24
2.8.3 The lesser gods.....	25
2.8.4 The ancestral sprits	26
2.8.5 How significant are the libation texts	26
CHAPTER THREE	28
METHODOLOGY	28
3.0 Introduction.....	28
3.1 Research Design.....	28
3.2. Data collection procedure	31
3.3 Population	32
3.4 Sampling and sampling size / Technique.....	32
3.5 Instrumentation	34
3.6 Data Analysis	35
CHAPTER FOUR.....	36
ANALYSIS ON THE STRUCTURE OF GA LIBATION TEXTS.....	36
4.0 Structure.....	36

4.1 Libation text.....	37
4.2 Outdooring of a baby libation.....	41
4.3 Puberty libation prayer.....	51
4.3.1 Libation prayer for initiation into adulthood.....	53
4.4 Marriage libation prayer.....	55
4.5 Libation prayer for death and funeral rites.....	59
4.5.1 Libation prayer for death and funeral.....	61
4.6 Widowhood rites libation.....	66
4.7 Libation prayer for a traveler who has returned.....	70
4.8 Sowing of millet libation.....	72
4.8.1 Libation prayer for sowing of millet.....	74
4.9. Libation during Enstoolment of a Chief.....	77
4.10 Libation for national events.....	81
4.11 Style.....	90
4.11.1 Repetition.....	90
4.11.2 Parallelism.....	92
4.11.3 Rhetorical questions.....	94
4.11.4 Symbolism.....	95
4.11.5 Simile.....	96
4.11.6 Euphemism.....	96
4.11.7 Idiomatic expressions.....	96
4.11.8 Antithesis.....	97
4.11.9 Synecdoche.....	98
4.11.10 Personification.....	98
CHAPTER FIVE.....	100

SUMMARY, CONCLUSION AND RECOMMENDATIONS.....	100
5.0 Introduction.....	100
5.1 Conclusion	105
5.2 Recommendations.....	105
REFERENCES	107



TABLE OF FIGURES

Figure1: Ataa Tete a family head being served with an alcoholic drink for libation at an Outdooring ceremony in Ga

Mashie.....43

Figure 2: Ataa Tete, a family head performing libation at outdooring ceremony in Ga

Mashie.....44

Figure 3: Libation prayer for puberty initiation being performed by a priestess in Ga

Mashie.....50

Figure 4: Libation prayer during a traditional marriage in Ga

Mashie.....54

Figure 5: Libation being performed by an elderly woman during a funeral rite (kotsagbamo

).....58

Figure 6: The Wulomo performing libation during the Sowing of millet.....69

Figure 7: Libation during uprooting of millet by Nae Wulomo Nuumo

Akwaa.....70

Figure 8 : Enstoolment of a Chief in Ga

Mashie.....74

Figure 9: Libation performed by Nuumo Akwaa during enstoolment
of a Chief in Ga

Mashie.....74

Figure 10: Wulɔmɔ performing libation on Independence
celebration.....80



ABSTRACT

This study was fundamentally conducted to find the structure and style of libation prayer text among the Ga. It further looked at the concept of libation and its significance among the Ga. Purposive sampling was used to select the Ga Mashie Community for the study. Qualitative research was adopted for the study. The researcher collected data through observation, interview and documentation. The sample population for the study was twenty (20): comprising ten (10) elders in the Ga Mashie Community and ten (10) Ga teachers from second cycle school. The result of the study indicates that the Ga perform libation on all occasions and gatherings. It also revealed that libation is performed by spiritual leaders, family heads and elders who are mostly men. Women are, however, allowed to perform libation on a few occasions. The study on the structure also indicates that the Ga invite the Supreme God and deities as well as ancestors in their libation prayers. In the libation prayers they narrate the purpose of gathering, make their requests and conclude by asking for blessings from the spiritual beings or cursing their enemies. The structure of the libation text is therefore invocation of divine beings and the ancestors, explanation for summons and supplication of divine beings. The study also highlights the fact that the Ga believe in life after death which is the reason behind their giving befitting burial to their deceased and their reason for inviting their ancestors in all their social gatherings. The study further reveals that the Ga libation prayer text has several stylistic features such as parallelisms, symbolisms, metaphors and idioms among others.

CHAPTER ONE

INTRODUCTION

1.1 Libation

Libation, a form of prayer, is a very crucial aspect of the lives of the Ga people. They perform libation on all occasions and gatherings. There is libation performance at naming ceremonies, during puberty rites, marriage ceremonies, death and burial, when one is entering a trade, after completion of trade, healing the sick, preventing of calamity, for effective business, when one is travelling, community gatherings, enstoolment and destoolment of chiefs and festivals among others. Liquids such as water, alcohol and corn wine (*ɲmaadaa*) are items used in libation. The libation is performed mostly by spiritual leaders, family heads and elders in the community. The water is sometimes to serve as food for the deities to make them strong and fit to carry the message to God Almighty.

During libation, the person who is performing the libation holds the calabash and stirs the water with either the right or left hand depending on the occasion of performance and calls the Supreme Being, the gods (who are the messengers of the Almighty) then some important ancestors and finally goes ahead to ask for what he wants the Almighty God to do for them. After he finishes rendering the message, he pours the water in front of him. The Ga also believe in libation and perform libation. Over the years, there has been a lot of debate on the concept of libation. Some people think libation is satanic and needs to be abolished in African societies especially during state functions. Indeed, majority of Christians and Muslims consider libation making as spiritually incongruous, sinful and

abhorrent and spiritually defiling and thus they are of the opinion that it should be abolished at State functions.

However, it is a fact that libation is used in African traditional religion. The libation texts are full of proverbs and words of wisdom for the development of the African child. It is a pot of African values and needs to be scooped. The Ga libation text also has a special structure and involves a unique style which needs to be unveiled. To achieve this, the study intends to discuss the structure and style of Ga libation text and the literary devices in them.

1.1.2 Religious Beliefs of the Ga

The Ga believe in a Supreme Being or God '*Ataa Naa Nyɔnmɔ*' which means Father Grandmother God. Meaning a God who has been there from ages and created the universe and continue to be the source of life. They also believe that God provides their needs but believe that they need to ask for whatever they want from God. Another strong belief of theirs is in the fact that they believe human beings are not worthy to ask or talk to God almighty directly so they do that through the deities. They believe the deities are spirits and are more fit for communicating with the Almighty God. No wonder Essel (2014), quoted Nii Kwabena Bonne who doubles as a member of the Ga Traditional Council and Osu Alata Mantse (chief) and Nuumo Gbelenfo, chief linguist of Osu that the early morning rains which disrupted the recent Ghana's 57th independence day celebration was a demonstration of the wrath of the gods and the ancestors for barring libations at state functions.

1.1.3 Concept of Libation

Anti (1987:1-4) cited in Agyarko (2005:1),

Libation according to him has a long tradition in human history. It is the sacrificial pouring out of liquid to God, ancestors and divinities. It is an act which was practiced among various ancient civilizations and also in cultures in Asia, Latin America, Australia and Africa. The word libation is derived from the Latin word '*libatio*' which means the sacrificial offering of drinks. In the Babylonian and Assyrian religions it was primarily the king's responsibility to offer libation to the gods. It was also common in the Greco-Egyptian period and in Israelite religion libation was central to the cult.

Libation may be understood as a form of prayer. It is regarded as an indispensable ritual in traditional African culture. The African traditionalist sees it as a means of communicating with the Supreme Being, the lesser divinities and the ancestors. As a prayer, it is primarily directly addressed to the Supreme Being. In theory, it could also be addressed indirectly to the Supreme Being through the lesser divinities and the ancestors. The basis of this theory is that the lesser divinities and the ancestors are the intermediaries of the Supreme Being and they exercise their executive powers only in as far as the Supreme Beings permits them (Sarpong, 1999; Idowu, 1962). It should be noted that there are different views on the status of the lesser divinities and the role of the ancestors among various ethnic groups in Africa (see Dickson 1984, Pobee 1979). As a result, there also exist different opinions amongst scholars of African traditional religion and culture in this regard.

Libation is the art or prayer to the Supreme Being. It is an offering to a deity involving the pouring of oil or wine: the liquid poured. Africans know God and pray to Him in a way they know according to their culture.

Libation is a prayer to God of Africa. It is a powerful prayer direct to God. It is the way members of a religious group pray to a supreme being they also believe in.

Libation is a form of prayer among the Ga. It is believed to be a medium of communication between man and the Almighty God. According to Dakubu (1981) cited in Adams (2010), prayers are rendered in the form of libation. The act of libation among the Ga according to Kilson (1969) involves two rituals. These are performed sequentially. A performer prays before the libation acts. Sometimes a number of such sequences of ritual actions may comprise a single act of libation. Thus, the performer may begin to pray, libate, resume the prayer, libate, conclude his prayer and libates. The form of libation prayer he postulates consists of three successive elements. These are:

- i. Invocation of the divine beings and ancestral shades
- ii. Explanation for summons and
- iii. Supplication of divine beings

While the form of prayer is constant, the length and content vary not only with the ritual context but with the ritual knowledge of the performer. At funerals, the performer pours the liquid away from himself hereby expressing his wish that death may not recur (Kilson, 1969).

1.2 Origin of the Ga

The Ga are believed to have migrated from Egypt around the southern part of the Nile River. Recounting the history of the Ga people, Amartey (1990), Nortey and Adokwei (2005) and Adams (2010), confirm that there are proofs to show that the Ga settled with the Hebrews for over hundred years along the Nile. There is some evidence which prove the Ga had settled with the Hebrews. These include their naming ceremony which is performed on the eighth day, the father's family name and clan names which are given to the child, circumcision of the male child, special place given to spiritual leaders. The white attire and white loose cap that the spiritual leaders put on, as well as the Homowo festival which is celebrated around August. The Ga are believed to have celebrated the Passover festival with the Hebrews. This is why, the Homowo festival and the Passover of the Hebrews have similar characteristics. It is said that the Ga migrated during the reign of King Amenhote II around 1250 BC. It is believed that three groups migrated during the time of Moses in the Bible and the Ga formed one of the groups. On their way the group was divided into two. One went straight through the west and the other took to the south. The Ga belong to the group which migrated through the south west. They came to the Ghazal and Jebe rivers and settled there for some years and travelled along the banks of the two rivers and came to meet the river Ubangi at the Northern part of Congo. They continued their journey along the Ubangi till they met the river Congo itself and travelled along the Congo River to its estuary where it enters the sea. They settled there for some years and named the place '*Boma*'. It was close to Cabinda in Congo (Zaire) along the coast but in Angola. No one could tell how long they spent there but it could be a number

of years. This is because they were able to tell their descendants about this Boma which they used to name a settlement in Modern La.

History shows that one of the Ga leaders Nii Okai Dmashi confirmed that his descendants came from Boma. Nii Okai Dmashi was one of the chiefs who formed the Teshie Community and named a portion Boma which they currently call Aboma. It is said that after settling in Boma, they travelled on the sea to an Island in Nigeria and named there Bone. This settlement can currently be found in the southern part of Port Harcourt. In Bone they were divided into two groups. One group moved from Bone to the west into Nigeria land and formed a settlement called Benin. That was before the modern Benin City was formed. The other group also passed the Benin to the north-west to a place closer to Ife. The Ga were said to have stayed for many years in these three places Bone, Benin and Ife. Since they wanted their own land, they moved again through the west. At this time they were in four main groups. All the four groups had their Spiritual leaders and war leaders. The groups were '*Wo Sagba*', '*Wo Doku*', '*Wo Krowo*' and '*Wo Kpele*'. Their aim was to get a free settlement where they can settle in peace. All the four groups settled in Sekor in modern Togo and Benin boundary and then to Aneho and settled there for some years before they continued the journey. History shows that as the Ga were migrating from Aneho in Togo, some decided to stay back. They therefore named those who stayed "*Ayigbemei*" which means "Ayi I cannot continue the journey" and this name is used to call the Ewes along the Volta up to the Nigeria boundary. This means that Ewes are not the "*Ayigbemei*" as people think but the Ga who refused to migrate with them during those days. It is also believed that one of the four groups '*Wo Sagba*' settled in Aneho (Togo) longer than the other groups. As some of their descendants refused to migrate to their

current settlement with them, they maintained that brotherly relationship with the people of Aneho up to date. By 1200, the Ga have already settled at their current settlements. Some came by land and others by sea. The first group '*Wo Kpele*' settled in Tema. The second, '*Wo Krowo*' settled in Nungua. The third group which is '*Wo Doku*' founded La and the last '*Wo Sagba*' also settled in Ga Mashi (Accra). After some years, the Ga found two other settlements in addition to the indigenous ones. They are Osu and Teshie. These added up to make them six. They are Ga Mashi (Accra), Osu, La, Teshie, Nungua and Tema. Each of these towns has rural villages where its people farm. The Ga have over five hundred rural communities currently.

It has been testified that all the Ga migrated from one place, speak one language and have the same culture.

1.2.1 Present Settlement of the Ga

The Ga of today are Kwa speaking people in the south- eastern part of Ghana whose territory is bordered to the north by the Akwapim Hills, to the south by the sea, to the west by the Awutu and to the east by the Adangme. (Odotei, 2013). There are six Ga towns and this was confirmed by Amartey (1990). They are Ga Mashi (Central Accra), Osu, La, Teshie, Nungua and Tema. Each of these towns is divided into '*Akutsei*' (communities or quarters) and each '*akutso*' is sub-divided into '*Wei*' or patrilineal houses. Ga Mashi has seven '*akutsei*' (clans) and each of the seven *akutsei* of Ga Mashie together with the chiefs of the other Ga towns (Osu, La, Teshie, Nungua and Tema) are under one paramount chief, Ga Mantse. The Ga use their towns to distinguish themselves. The people of Nungua are

known as 'Nunguamei' as distinct from 'Lamei' or 'Teshiemei' (La people and Teshie people). They are traditionally fishermen and farmers.

1.3 Statement of the Problem

With the introduction of western culture and information technology, our oral tradition is fading out gradually. There is, therefore, the need to research and publish some of our culture. Some linguistic and language experts in Ga have been able to come out with some findings which have been of great help in the studying of the languages. Amon & Nubour (2007), wrote on some grammar topics and culture of the Ga people. Anteh (1987) also wrote on Ga salutation. Ablrh- Odjidja (1961), on pluralization, Kropp Dakubu (2007) wrote on serial verb constructions. Adams (2010), wrote on libation text with a focus on *Nae Wulomo's* Performance, Amartey (1990) did some scholarly work on Ga culture and Kilson (1969) on libation in Ga rituals. These works have been helpful but much has not been done on the oral aspect of the language especially on libation text. Adams (ibid) wrote on libation text but limited it to '*Nae Wulomo's* performance and focusing on the cultural aspect. Kilson, (1969), also narrated libation performance during Homowo festival dwelling on how the libation is performed.

To the very best of my knowledge, no one had delved into the structure and style of the Ga libation texts, an aspect which would be useful to students and teachers of the language.

This motivated the researcher to research into this area of study.

1.4 Purpose of the Study

The purpose of the study is to research into the structure and style of the Ga libation text performed during special occasions including naming ceremony, puberty rites, marriage, death and burial and national events, highlighting on its significance among the Ga. The study will duly discuss the literary devices employed in the various texts.

1.5 Objectives

The objectives of the study are to:

- i. Research into the structure of the Ga libation texts performed on various occasions.
- ii. Identify the stylistic features of the libation texts.
- iii. How significant are the libation texts?

1.6 Significance of the Study

The study when completed will be useful in the following ways;

1. It will reveal the structure of the Ga libation texts and its stylistic features.
2. It will also reveal the social values of the libation texts.
3. It will further serve as a source of information to language and culture teachers and students in second cycle schools.
4. It will add to the literature on libation text.
5. The study will furthermore motivate other researchers to research in this area.

1.7 Research Questions

2. What is the structure of the Ga libation text?
3. What stylistic features have the texts?
4. How significant are the libation texts performed during the various occasions?

1.8 Delimitation

The study is on the structure and style of Ga libation texts with a focus on libation texts performed during special occasions. It is impossible for the researcher to use the entire Ga community. This study was therefore carried out in Ga Mashie (Accra) with much concentration on the libation texts performed during the outdooring ceremony of newly born babies, puberty rites, traditional marriage, death and burial and also some national events. The researcher found Ga Mashie appropriate because it is the capital city and therefore full of national and social events. Data was collected for analysis. The structure of the libation texts and the style employed in the texts are discussed. This includes the literary devices that give a good artistry to the libation texts.

1.9 Limitation

Time and financial constraint are some of the problems that the researcher faced in the course of the study. The researcher needed a lot of time and finance to move round to meet

the participants in order to collect the data. This was not easy especially, since some informants are traditional leaders and could not be visited or seen with empty hands. But with the managerial skills of the researcher, the objectives of the study were not compromised.

Also, the uncompromising nature of the participants was a challenge faced by the researcher. Initially, the participants were unwilling to give the necessary information needed from them due to the view held on libation. But the researcher took time to explain the value of libation text and the need to embark on such a study to them. This enlightenment enable them to relent and give the necessary facts needed.



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The review of literature is done under the following sub-headings.

- Types of libation among the Ga
- Structure of libation texts
- Items used in libation
- Time/Place for libation
- Who can perform libation?
- How the Ga perform libation
- Spirits that are evoked
- How significant are the libation texts?

2.1 What is libation?

The word libation is said to be derived from the Latin *libatio* which means the sacrificial offering of drinks. Agyarko (2005). It is a form of communication between man and the Supreme God through the lesser gods and the ancestral spirits.

Libation is a form of prayer among the Ga people. It is believed to be a communication to the Almighty God. According to Dakubu (1981) cited in Adams (2010) prayers are rendered in the form of libation.

Libation is a powerful prayer directed to God. It is a way members of a religious group that is traditional religion pray to a Supreme Being they believe in. It is also defined as the act of pouring liquid as a sacrifice.

Some scholars define libation as an offering to a deity involving the pouring of oil or wine. In the views of Anti (1987), libation is a form of prayer thus a spiritual act used as a means of communicating and soliciting blessings from spirit beings. His views are not different from Agyarko, (2005) since they all see libation as a kind of prayer.

Libation is one of the oldest and perhaps least understood of religious rituals. It consists of the sacrificial pouring out of liquid. Its importance seems to lie in the act of pouring as the liquids that are poured out (wine, milk, honey, water, oil or in some cases, blood) as well as, the places where the ceremony is performed (on the ground, into chasms, upon the altar, over the sacrificial victim, into a sacrificial bowl) vary considerably.

Opoku Asare (1969) noticed that the key features of libation are:

- i. Pouring of offering of a liquid as sacrifice.
- ii. The giving of food portions.
- iii. The act being a symbol of communion; fellowship and remembrance.

But the researcher do not agree with Opoku Asare (1969) since there are other equally important features which were not stated in his key features of libation. For example, what the performer of libation says which is the main purpose of the libation.

2.2 Types of Libation

The Ga perform libation at all events, social gatherings, before the gods as well as national events. Though the structure of the libation performed at different events are almost the

same, the form of the libation text and the purpose of making the libation differ from one event to the other. The form of the libation text for example which is performed at outdoorings of a baby is not the same as the libation text rendered at social gatherings. Also the purpose of pouring libation during funerals may not be the same as making libation during marriage rites. For that matter, this research work classifies libation depending on the event in which the libation is performed and the purpose of the libation.

Libation types according to the event of performance among the Ga include libation performed during child birth and naming ceremony, initiation into adulthood, traditional marriage rites, death and funeral ceremony, traditional festivals like Homowo, during divorce, when one is travelling, when one is asking for healing and also during installment of chiefs and queen mothers.

Other types of libation among the Ga according to the purpose of the libation are:

- thanksgiving libations,
- libation offer for blessing,
- libation for request and,
- libation performed to curse (Nortey and Adokwei, 2005)

One virtue of the Ga is thanksgiving. They believe that thanksgiving is a crucial part of life and is very necessary for every individual to appreciate and give thanks. Due to this belief, they make libation specially to give thanks to the Almighty and the deities anytime there is a good news.

Also, the strong belief that all powers belong to *Ataa Nyɔnyɔmɔ*, the Supreme Being and that He blesses anyone who asks, compels the Ga to perform special libations to ask for blessings from Him. If a baby is born, libation is performed to offer blessings to the baby,

the parents and the family. Also, during marriage ceremonies, blessings for child birth is asked during libation.

A trader who is preparing to set off for the market makes libation to ask for good sell turn out if she gets to the market. This kind of libation is a form of request libation to the almighty God through the deities.

Finally, the Ga believe that God who blesses also curses if it becomes necessary. As the old adage goes, “until the rotten tooth is removed the mouth must chew with caution”, the Ga perform libation to curse anyone who stands on their way of progress.

2.3 Structure of the libation text

Structure is defined as the arrangement of particles or parts in a substance or body. Also the organization of parts as dominated by the general character of the whole.

Other scholars also define structure as the way in which the parts of a system or object are arranged or organized. Or as the specific arrangement of things or people especially things with multiple parts.

Structure is the way that the parts of a work of literature or art are organized. Organization or system that is made up of many parts that work together. According to Antubam (1963), Ghanaian traditional prayer has two main parts namely, the act of pouring of the liquid or the sprinkling of food and actual saying of prayer. In his view, the libation performance has only two parts. The rendering of the food or drink and the saying of the actual purpose of the libation. But other writers including Agyekum (2013) and Kilson (1981) have a different view.

Structure according to Agyekum (2013), is the parts of the piece and normally each piece has three major parts; the initial, the middle and the final parts. The libation text which is the verbal category of the libation is performed sequentially. The form of prayer is constant but the length and the content of the libation varies (Kilson, 1981).

The Ga libation texts consist of three successive elements. Kilson (ibid) mentions invocation of divine beings and ancestral shade, explanation for summons, supplication of divine being as the various elements of every libation text.

But Adams (2010) cited Engmann (1961) and Dakubu (1981), who identify five major interdependent structures. According to them, the structure includes:

- Introduction
- Invocations
- Narration of purpose
- Supplications and
- Conclusion.

At the introductory stage, the performer calls the attention of the mortal and immortal beings. This is followed by the invocative which deals with addressing the deities according to their relevance to the function. Here, each deity is mentioned followed by the appropriate appellation. This form of appellation is a form of evoking the deities to a quick action. This is followed by the narration of the purpose of the gathering. Adams (2010). The purpose of every libation varies from one function to the other. The purpose at a marriage ceremony will not be the same as that of a funeral ceremony. This is where the main purpose of the libation is spelt out. The needs and requests of the people and the community as a whole is mentioned at the supplications. They may ask for peace, rainfall,

good health, prosperity in life, protection among many others. The conclusion deals with asking for unity and sustenance throughout their endeavours.

The current study supports the assertion that the structure sometimes varies depending on the type and occasion with reference to the libation performance collected on various occasions.

2.4 Items used in libation

During the performance of libation worldwide, some items are used. In King James Bible, drink mentioned for libation (offering) is strong wine. (Number 28:7). Also Leviticus 23:9-14, speaks about God's command that the Israelites should offer Him the first harvests of their crops together with the appropriate libation of wine and oil.

Antubam (1963), listed the following as items used in libation: alcoholic drinks, water and some sort of food. He attested as mentioned earlier that Ghanaian traditional prayer has two main parts namely, the act of pouring of the liquid or the sprinkling of food and actual saying of prayer. The pouring or sprinkling is significantly and purposely an act of re-union of the living with the spirits of their dead.

Amoah (1998), mentions items used in libation as wine, milk, honey, water, oil and in some cases blood. Some scholars of English language define libation as an act of pouring a liquid as a sacrifice. This in its sense implies that liquid is used for libation. Others listed oil or wine as items used in pouring libation.

Nortey and Adokwei (2005), identifies items used in Ga libation as alcoholic drinks and soft drinks including palm-wine (teɲdaa) and corn wine (ɲmadaa) and went further to

explain that at public or community functions, drink is poured directly from the bottle but on ordinary occasions calabash, glass or dried coconut shell shaped like a tumbler is used. Adams (2010) explains that prayers in Ga involve a form of sacrifice accompanied by verbal invocation. He further explains that the sacrifice object can be corn wine, water or hard drink. The corn wine he states is used to solicit food for sustenance and protection of life, water for source of life, while the hard drink which is the preserve of the rich serves as stimulus for prompt action. He added and is supported by this research work that the purpose and expectation of the prayer determine the object for the sacrifice. For instance, during libation performance at national events, a corn wine is never used but only schnapps are used. But corn wine and *Akpeteshie* are mostly used during outdoorings of babies.

2.5 Time and place for libation

According to Amoah (1998), libation is performed on the ground, into chasms, upon the altar, over the sacrificial victim, into a sacrificial bowl which he claims differs from one religion to the next and even sometimes vary even in the same religion.

Antubam (1963), mentions that there is a social aspect of libation that must not be overlooked and that libation is performed by one person in the presence of other people with the people present spontaneously expressing aloud the approval of or concurrence with the content of the prayer being said. He does this by saying *hiao* “it is just the truth” or “yes indeed” after every impressive clause of the prayer. He further added that there is only one instance in which a person performing libation may not have anyone around him to bear witness or signify approval and that takes place in the cemetery. But this research

thinks there could be other libations which would be performed alone especially during the performance of personal libations.

Adokwei and Nortey (2005), attest that libation is performed at all social gatherings among the Ga people to invite the Supreme God. Libation is also performed at shrines and before the lesser gods and entrance of houses, the beach, chief's palace, and junctions in the communities depending on the occasion.

Antubam (1963:41), declares that "in most Ghanaian communities, libations are not poured in the night." He explains the Ghanaian concludes that the spirits are believed to be overworked in the rush and bustle of the day and need their share of peace and rest in the night. Besides, there is a general belief that they too have a chance of eating whatever they collected during the day.

From the discussions made above it is made clear that libation can be performed anywhere in the presence of other people who support the prayer being said. Also libation among the Ga people is performed at any time. It is performed at dawn, morning, afternoon evening or in the night. The time mostly depends on the purpose or occasion of the event.

2.6 Who can perform libation?

Libation prayer (*ɲkpai*) among the Ga is performed by chiefs, high priests (*wulɔmei*) and all other traditional leaders like *Mankralo*, *Jaasetɛ*, *Wuoleiatɛ*, *Seitɛ*, *Akwashɔɲtɛ* and others on national and communal occasions.

Libation for clan or family is mostly done by the family head (*wekunukpa*). The *wekunukpa* is responsible for libation prayers for all family gatherings and events. Women do not

perform libation but during naming ceremonies and sometimes funerals elderly women in the house are given the right to perform the libation prayers where necessary.

Adams (2010) and Dakubu (1981), affirm that prayers in Ga are performed by family heads or aged women or their representatives at family gatherings, funerals or any social functions and formal prayer performed by the chief's spokesperson or the high priests (*wulɔmɛi*) and family heads at ceremonial functions and baby naming ceremonies. On national occasions, libation is performed by the *Nae wulɔmɔ* who is known as the head of all priests of deities.

Some individuals also perform their own private libation for request from the deities and lesser gods. For example, when one is travelling on a long journey, seeking for a job, asking for prosperity and good health.

2.7 How the Ga perform libation

Libation prayer (*ɲkpai*) as a means of communication between man and God is an accepted principle and practice in traditional Ghanaian form of religion.

Adokwei & Nortey (2005), declare that libation is the means through which the Ga communicate with the Supreme God and relate with him (*Ataa NaaNyɔɲmɔ*). The Ga call upon their God in all aspects of life.

The prayer has two parts which is the act of pouring of the liquid and actual saying of the prayers. The prayer which is usually made up of appeals through the spirits of ancestors, strange objects of nature such as rivers and mountains with some constant wonderful natural phenomena about them, is generally featured by invocations, praises and request. (Antubam, 1963).

The Ga in their libation prayer first call upon the Almighty God (Ataa Naa Nyɔŋmɔ) followed by Heaven (ŋwei) and Earth (shikpɔŋ), the deities (wowɔi), lesser gods, (shia wɔji) and then the ancestors (Sisai). The spirits of the above mentioned are invoked and then permission is seek from them. The performer then narrates the purpose of gathering and then ask them for their blessings. He then makes requests like wealth, peace, prosperity, children, and unity for the gathering, the community and the nation and further prays for forgiveness of their sins.

The performer can sit, stand, squat or kneel down to perform the libation prayers. The performer removes his slippers from his feet. If he is wearing cloths, he removes the cloth from his shoulder and folds it at the waist. The one assisting gives him a glass, calabash or bottle containing the drink. He then pours the drink into the glass or calabash. The performer lifts the drink up as he calls upon the Almighty God through his appellations and makes requests in hierarchical order.

When the prayer is being performed by the high priest (wulɔmɔ) or chief or traditional leader, clan or family head, the one who assists in the prayers bows and hits the tip of the glass which the performer will use in performing the libation prayers three times before pouring out the drink.

On national events and rituals for the deities, the drink *is poured out directly from the bottle. Whilst the performer prays, the gathering respond “Hiao”* meaning “may it be”.

At the end of the prayers, the performer pours out all the drink on the ground and ends the prayer with “tswa, omanyɛ aba” meaning “strike, may blessings come”.

The Ga have libation for thanksgiving, for blessing, appeal for forgiveness of one’s wrong doing and then curse for the enemy. The sinful are often doomed to condemnation.

2.8 Spirits that are evoked

During the performance of Ga libation, the following spirits are evoked.

- The Supreme God (Ataa Naa Nyɔŋmɔ)
- Deities/ Heaven and Earth (ŋwei kɛ Shikpɔŋ)
- The lesser gods
- The ancestral spirits

2.8.1 The Supreme God (Ataa Naa Nyɔŋmɔ)

The Ga believe in the supremacy of the Supreme God Almighty. It is this belief that made them call God the Almighty by the following names.

- i. Ataa Naa Nyɔŋmɔ (Grandfather, Grandmother God)
- ii. Ofɛ Mawu (Almighty God)
- iii. Ofɛ Nyɔŋmɔ (Supreme God)
- iv. Ŋweitse Nyɔŋmɔ (God the owner of Heavens.)
- v. Ŋwei kɛ shikpɔŋ Bɔlɔ (Creator of the universe)
- vi. Hewalɛi atɛ (Supremacy)
- vii. Bɔ Mawu (Creator God)
- viii. Blema Tesaa (Ancient God)
- ix. Ogbedadaada (Omniscient of Old)
- x. Nyɔŋmɔ Hiɛkaalɔ (The living God)
- xi. Shishijee Kɛ Naagbeelɔ (God the Beginning and the End)

He is believed to be the creator of the entire universe and its content. Power, justice, beneficence, omniscience and eternity are attributed to Him. He is also known as the source of all powers and has power over life and death. He rewards men and also punishes them when they do wrong. He is also the final authority in all matters. Mbiti, (1969).

2.8.2 Deities/ Heaven and Earth (ɲwɛi kɛ Shikpɔŋ)

The Ga in their libation prayers, invoke Heaven and Earth after the Supreme God followed by other deities. Adams (2010) confirms that besides the Almighty God, community deities (wowɔi or jemawɔji) are also mentioned. These deities include, Nae (the sea god) Asaase Afia (the Earth god), Bleku (the rain god); others mentioned by Field (1937) and Kilson (1940) cited in Adams (2010) are La kpa, Sakumɔ, Kɔɔle, Kpeeshi, Laloɪ among others. They are said to be controlled by God but have multipurpose obligations of sustaining and guiding people. Each is said to have a high priest (Wulɔmɔ) (Adams, 2010). These deities are addressed accordingly in order of their relevance to the gathering.

Mbiti (1969) also added that there are supernatural entities or lesser deities who derive their powers essentially from God. In contrast to God and the ancestors, the lesser deities he said may be treated with respect or contempt depending on whether they fulfil human aspirations or not. He further explains that they are believed to have power to reward men and can also punish with misfortune, disease or even death. He added that these gods reflect certain aspects of the power of the creator who made them for specific purposes. He explained that they have specialities and areas of competence and may be called upon or

consulted in time of need. Some he said, are associated with certain features of the environment, such as trees, rivers, mountains, rocks and others.

He explained further that these objects are not as some writer's thought the gods themselves. But the dwelling places of the deities, for the deities are spirits and have unlimited mobility.

2.8.3 The lesser gods

With the belief in the strong powers of the God almighty, the Ga do not see themselves fit to talk with God directly. They therefore make for themselves smaller gods through which they speak to the almighty.

Mbiti (1969) attests that in addition to the deities, there are other spirits or mystical powers which are said to be recognized and reckoned with for their ability to aid or harm man. The lesser gods are believed to be smaller children of God Almighty and have powers. The Ga believe they are spirits and are closer to God than man.

Also, there is the strong belief among the Ga that the lesser gods serve as a protection against evil spirits and misfortunes that may want to befall them. To safeguard themselves against these things, every family house has a lesser god made with either clay, wood or cement. Some are erected at the gates of houses, in the middle of the house or kept under beds of their owners. Periodically, sacrifices ranging from water, alcohol to blood are offered to them to strengthen them and keep them working. Individuals among the Ga also own lesser gods. In Ga libation prayer, lesser gods are invoked after the deities.

2.8.4 The ancestral sprits

The African for that matter the Ga believes in life after death. They believe that death is not the end of one's life but a transition point to the ancestral world where they live as spirits. When a person dies he joins the ancestors. Adoma (2004) as cited in Musa (2014), supports this assertion when he says, "reverence of the ancestors is as a result of the belief that death is not the end of man. When a person dies his soul is supposed to go to the land of spirits to join other departed souls."

Ancestors are spirits and are regarded more powerful and closer to God than man. They serve as the intermediary between man and God. This is why they are mostly evoked during libation among the Ga. Ancestors are also believed to be interested in the welfare of their descendants and are ever willing to help and treat them favourably (Gyekye, 2002). It is this belief that compels the living to give a befitting burial to a deceased relative.

Among the Ga, it is not every deceased who qualifies to be an ancestor. They believe that people who gave birth, who died natural death at a matured age, mostly seventy years or more and also lived a life worth emulating when they were alive qualify and are regarded ancestors. They are invoked during libation. Ghanaians believe these ancestral spirits are closer to the living and therefore invite their presence during occasions. Ancestral spirits are invoked after the lesser gods.

2.8.5 How significant are the libation texts?

Concerning the significance of libation, Sarpong (1996:1) outlines the following:

1. Libation is meant to link human beings to God and to their fellow human beings.

2. Libation gives a sense of protection as one invokes the Supreme Being, the ancestors and the lesser divinities.
3. It brings about solidarity and helps to cement relationships.
4. It expresses belief in the Supreme Being, the ancestors and lesser divinities.
5. Sins against the ancestors is sometimes put right by the pouring of libation, since it is regarded as prayer.
6. Libation prayer also promotes mutual trust, confidence and social harmony as the people come together to pray to one God.

On Dickson (1984) also identifies libation as the best known means for the human beings to contact the spirit world. Libation he said is used to invoke ancestors to participate in all the activities of the living. On the other hand, Anti (1987) sees libation as a spiritual act used as a means of communicating and soliciting blessings from the spiritual being.

Among the Ga, libation is performed to seek blessings from God. Blessings like long life, prosperity, wealth, children, security, healing and many more. At naming ceremonies, blessings are requested through libation for the child to live a long and peaceful life. Also, libation is for the parents to be blessed so as to cater for the child and the family as well.

Through libation, appeals are made to the gods to forgive sins committed.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discusses the methodology used in collecting data for the study. It consists of the research design, the population, sampling and sampling procedure, instrumentation, data collection procedure and method of data analysis.

3.1 Research Design

A design refers to a plan for selecting subjects, research sites and data collection procedures to answer proposed research questions (Koul, 1984). Punch (2005) also defines it as all the issues involved in planning and executing a research project; from identifying the problem through to reporting and publishing the result. Babbie (1992) further added that research design involves developing strategies for executing scientific inquiry which involves specifying precisely what you want to find out and determining the most efficient and effective strategies for doing so whereas Creswell (2013) simply explains it as the plan for conducting the study. Looking at the various definitions, one can therefore define research design as all the activities involved in conducting a research.

The research design used in this study is the qualitative method. The researcher finds this method highly appropriate because she needs a complex, detailed understanding of the

issues which can be established by talking directly with the people, by going to their homes or places of work. It is effective in obtaining culturally specific information about the values, opinions, behaviours and social contexts of a particular population. Creswell (2013) listed the characteristics of qualitative research as follows:

Natural setting: Qualitative researchers often collect data in the field at the site where participants experience the issue or problem under study. They do not bring individuals into a lab (a contrived situation) nor do they typically send out instruments for individual to complete such as in survey research. Instead, qualitative researchers gather up-close information by actually talking directly to people and seeing them behave and act within their context in the natural setting. The researchers have face-to-face interaction over time.

Researcher as key instrument: The qualitative researchers collect data themselves through examining documents, observing behaviour and interviewing participants. They may use an instrument, but it is one designed by the researcher using open-ended questions. They do not tend to use or rely on questionnaires or instruments developed by other researchers.

Multiple Methods: Qualitative researchers typically gather multiple forms of data such as interviews, observations and documents, rather than rely on a single data source. Then they review all of the data and make sense of it. Organizing it into categories or themes that cut across all of the data.

Complex reasoning through inductive and deductive logic: Qualitative researchers build their patterns, categories and themes from the 'bottom up' by organizing the data inductively into increasingly more abstract unit of information. This inductive process involves researchers working back and forth between the theme and the database until they establish a comprehensive set of themes. It may also involve collaborating with the

participants interactively so that they have a chance to shape the themes or abstractions that emerge from the process. Researchers also use deductive thinking in that they build themes that are constantly being checked against the data. The inductive –deductive logic process means that the qualitative researcher uses complex reasoning skills throughout the process of research.

Participant Meaning: In the entire qualitative research process, the researchers keep focus on learning the meaning that the participants hold about the problem or issue, not the meaning that the researchers bring to the research or writers from the literature. The Participant meanings further suggest multiple perspectives on a topic and diverse views. This is why a theme developed in a qualitative report should reflect multiple perspectives of the participants in the study.

Emergent design: The research process for qualitative research is emergent. This means that the initial plan for research cannot be tightly prescribed and that all phases of the process may change or shift after the researcher enters the field and begins to collect data. For example, the question may change, the forms of data collection may be altered and the individuals studied and the sites visited may be modified during the process of conducting the study. The key idea behind the qualitative research is to learn about the problem or issue from participants and engage in the best practices to obtain the information.

Reflexivity: Researchers position themselves in a quantitative research study. This means that researchers convey (that is in a method section, in an introduction or in other places in a study) their background (e.g. work experience, cultural experiences history), how it informs their interpretation of the information in a study and what they have to gain from the study.

Looking at the above characteristics of qualitative research, the researcher finds this method very appropriate in collecting the data.

Methods used in generating data in qualitative research are interviews which may be structured or unstructured, group discussions, observations, reflective field notes, texts, pictures and other materials. The researcher used interview, observation and documentation in the data collection.

3.2. Data collection procedure

Data collection was done through interview, observation and documentation. The researcher collected data from both primary and secondary sources. The primary data was collected through the researcher's observation which was done through both complete and participant observation. According to Punch (2005), participant observation is the central ethnographic data collection technique which differs from direct or non-participant observation in that the role of the researcher changes from detached observer of the situation to both participant in and observer of the situation. The researcher participated in events such as naming ceremonies in order to collect data to compare with what has been documented. But also acted as a complete observer to collect data in events like initiating rites, divorce procedures, outdoorings of chiefs, widowhood rites, death, burial and funerals and others.

The researcher had the opportunity to have personal interview with two high priests and eight elders in the community and further with ten (10) colleague Ga teachers on the topic.

I met the two high priests at two different times in their houses. Before that I visited them

and arranged a meeting with them in which I discussed the aim of the research with them and the help I needed from them.

On the appointed day, I went there with an interview guide. I asked questions to help me get the needed information. During the interview, I did a recording of the performance.

Secondary data was also collected from documentation both published and unpublished. I used ‘Omanyee Aba’ A Ga book written by Amartey. (1991) which contains the Ga outdoor ceremony and Adams (2010) Aesthetics of the Language of the *Nae Wulomo*,s Performance in the Journal of African Cultures and Languages which contains the *Nae Wulomo*,s performance on a national celebration respectively.

3.3 Population

The study population is the entire people, objects or institutions that the researcher is working with. Seidu (2006), stated that population is the sum aggregate or totality of the phenomena of interest to the researcher. He also stated that population involves all the people, objects, institutions and establishments that are the subjects of the study. The population for this study involved all the Ga Mashie who are over three hundred thousand (300,000).

3.4 Sampling and sampling size / Technique

A sample is the part of the population selected to represent the entire population. Punch (2005) confirms this by saying a sample is the actual group which are included in the study and from which the data are collected. The researcher sampled because it is impracticable

to study the entire population. The Ga Mashie community (Accra) which is one of the six Ga communities and the most popular is selected for the study. Two (2) high priests and eight elders in the Ga Mashie community were interviewed in Accra. As well as ten (10) Ga teachers selected from some Senior High Schools under Accra Metro including Odorgonor Senior High School, Wesley Grammar Senior High, Accra Academy Senior High, Ebenezer Senior High School and Holy Trinity Senior High School, making a total of twenty (20) participants.

Sampling technique is the process of choosing the unit of the target population which are to be included in the study. Seidu (2006). Similarly, Walliman (2011) confirms this by defining sampling techniques as the process of selecting just a small group of cases from out of a large group. Sampling techniques are therefore principles and procedures used to identify, choose and to gain access to relevant units to be used to generate data.

The researcher used purposive sampling techniques for the study. In purposive sampling technique, the researcher carefully selects the sample to reflect the purpose of the investigation. Purposive sampling is the term often used when sampling in a deliberate way with some purpose or focus in mind (Punch 2005).

Bruce & Royce (2010:173), explains that in this form of sampling the investigator relies on his or her expert judgement to select units that are representative or typical of the population. The general strategy is to identify important sources of variation in the population and then to select a sample that reflects this variation. They explain further that one might select a single unit or sub population that is thought to be typical of the population in important respects or select a few units that correspond to key population differences.

The researcher therefore used her judgement to select the sample she believed appropriate.

3.5 Instrumentation

The main instruments used in collecting the data were interview, observation and documentation. Interview is a face to face interaction between a researcher and the respondent. Interviewing has a wide variety of forms and a multiplicity of uses. The most common type of interviewing is individual face to face verbal exchange but can also take the form of face to face group interviewing mailed or self-administered questionnaires and telephone surveys (Punch, 2005). There are three types which are: structured, semi-structured and unstructured. He sees it as the main data collection tool in qualitative research and also a good way of accessing people's perceptions, meanings, definitions of situations and constructions of reality. The researcher used the semi-structured interview by using her mind with focus on the topic to seek needed information from the elders selected from the Ga Mashie community and the Ga teachers. Semi-structured interview is one that contains structured and unstructured sections with standardized open type questions.

The selected elders were interviewed to gather their knowledge on various Ga libation texts.

The researcher further interviewed ten (10) Ga teachers selected from schools in Accra to confirm the data collected from the elders and also looked at the structure and style of the various libation texts collected. A tape recorder was used to collect libation texts during

special occasions and events which were transcribed orthographically and analysed in English language.

Another instrument used by the researcher is observation. There are two main types which are: complete observation and participant observation. Complete observation is where the researcher does not take part in the process but just observe. In participant observation, the researcher participates in the process. Punch (2005), acknowledges the fact that participant observation is the central ethnographic data collection technique. It differs from direct or non-participant observation in that the role of the researcher changes from detached observer of the situation to both participant in and observer of the situation. The researcher adopted both methods in the data collection. There were cases where the researcher had to participate so has to watch, listen and ask questions where necessary. And instances where the researcher only observed.

The researcher also used documentation. Punch (ibid) ascertains that documents both historical and contemporary is where the researcher collects data from books, on line, newspapers and margazines. A libation text like the naming ceremony has been documented.

3.6 Data Analysis

The data which was collected was categorized under different headings. The data was analyzed purely by description. The structure of the libation text was described accordingly.

CHAPTER FOUR

ANALYSIS ON THE STRUCTURE OF GA LIBATION TEXTS

4.0 Structure

Structure as described by Agyekum (2013) is the parts of a piece with each piece having three parts. That is Initial, the middle and the final parts. Kilson (1981) also notes that the Ga libation text is performed sequentially and whereas the form of the prayer is constant the length and the content vary.

The Ga libation texts according to Kilson (1981) have three successive elements which are (i) Invocation of divine beings and ancestral shade (ii) Explanation for summons (iii) supplication of divine beings.

Adams (2010), Engman (1961) and Dakubu (1981) identify five major interdependent structures which are:

- i. Introduction
- ii. Invocations
- iii. Narration of purpose
- iv. Supplication of purpose and
- v. Conclusion.

From the data collected, the researcher identifies that only libation performed during national or social events by the *Nae Wulomo* has the five structures listed. In the other libation texts one can identify an introduction, middle and the final part.

The introduction calls the attention of the ancestors and the gathering. The middle narrates the purpose of gathering and the final part is supplication that is asking for blessing from the divine beings or cursing the enemy as in the texts collected.

4.1 Libation text

Introduction

Blessing for the Child and Family

1. Agoo! Ataamsi kɛ Awomsi Hello! Fathers and mothers
2. Tswa! tswa! tswa! Omanyɛ aba Strike! strike! strike! let blessing
come
3. Tswa! tswa! tswa! Omanyɛ aba Strike! strike! strike! let blessing
come
4. Jee wɔgbee kome? Are our voices one?
5. Tswa, omanyɛ aba! Strike, let blessings come!

Middle

6. Wɔsɛii ayi ati, wɔbɔɔi ayi ati May our seats increase, May our
brooms increase. (i.e. Men and women
should multiply in the family).
7. Wɔbɔɔ kutuu wɔkpe May we meet in multiples.
8. Wɔje bu, wɔje nu nɔ When we dig a well, may we come
upon water.

9. Wɔyɛ wonu, wɔkoji anɔ ajɔ wɔ When we fetch to drink, may our joints be refreshed.
10. Gbɔ ni ba lɛ tsɛ yiwala, enyɛ yiwala Long life for his father, long life for his mother
11. Esɛɛ tuu, ehɛ faɲɲ His back is towards the darkness and his face is towards the light.
12. Eyi abagbo jɛɲ May he have a long life.
13. Wɛkumɛi wɔna faanii wɔɲfa lɛ May the family forgive him when necessary.
14. Ebatsu eha wɔ ni wɔyɛ May he work for the family to eat.
15. Ga Humi lɛ kɔɔyɔɲ tswaa dani A circumspect Ga, the wind blows before you speak.
- owieɔ
16. Ona, Onako; Onu, Onuko You see but you have not seen; you hear but you have not heard.
17. Kɛ wɔna tuu lɛ enyɔji When we see black (evil) his servants.
- Fuu lɛ agblama Bounty should be his white (good omen).
18. Yeifɔyɛi atsɔmɔ tɔi ni amɛwo May mothers be seen filled like bottles.

kɛtara shi

19. Wɔfa maŋo jurɔ wɔŋɔɔ lɛ. May we borrow a blessing seat to bless him.
20. Eko ata shi ni eko aba. May one stay for another to come.
21. Ekɛ ediŋ ba, ekɛ eyɛŋ aaaya. He came with black but may he go with white.

Final part (END)

21. Aso owirefo naŋkafo sulɔkplɔ If any witch or sorcerer
22. Ni aaata he koni eekɛɛ akɛ should sit somewhere and say
23. Be fɛɛ be lɛ shia nɛɛ bii miijie kpo lɛ this family is always outdooring a child
24. Ani ni wɔɔɔ nɛɛ, wɔɔɔ lɛ? As we bless, shall this blessing include him?
25. Sho kɛ Hɔgbaa gbea lɛ! May Wednesday and Sunday kill him!
26. Nyɛwɔa eyia! Let us hoot upon his head!
27. Tswa! Omanyɛ aba! Strike! let blessings come!

It is observed that the structure of the Ga libation text is not fixed. Though there is an order which is followed in invoking the spirits, the content and choice of words depend on the occasion as well as the maturity and experience of the performer.

From the libation text collected it is noted that most of the texts do not necessarily invoke the Supreme God, the deities and the smaller gods as known in the laid down order in libation text performance among the Ga and other ethnic groups but rather go straight by calling the ancestral spirits to join the living to celebrate the occasion. This they do with the belief that the Supreme God like the wind is always present in all their sittings and the ancestral spirits are there to convey the messages through the deities and to the Supreme God. The Ga therefore may or may not call the Supreme God but believe the messages reach him. In some cases the performer calls the known deities and smaller gods of the area and then the ancestors as in the libation text for initiations.

In other texts like the marriage libation, the performer calls the attention of the living and the dead, then invites the Supreme Being, narrates the purpose of gathering and then concludes by calling the ancestors to bless the couple. Here, only the Supreme Being and the ancestors are mentioned.

The researcher again observed from the samples collected that presently, the performers do not follow the formal order of the libation performance as known. They added or omitted. What runs through all the texts are the “Agoo! Ataamei ke Awomei” Hail! Fathers and mothers” which is used to call the people and ancestors to order at the introductory stage.

It is also noted that in all the texts, the performers narrate the purpose of gathering and further noted that in all, requests are made for blessings, lifes, riches, peace and protection from evil forces and sometimes curses the enemy as in the libation texts of the outdoor ceremony of a baby.

One thing which is clearly observed is the poetic delivery of the texts and the displays of the literary features. The Ga libation texts are full of elements like repetitions, similes, metaphors, parallelisms, rhetoric's, proverbs, idioms and other devices.

4.2 Outdooring of a baby libation

Naming ceremony is celebrated in most Ghanaian communities. It is a formal introduction of a new born child to family and friends. It is a ritual cherished and held in high esteem by the Ga people who are the predominant ethnic group in the Greater Accra Region of Ghana. Their outdooring and naming ceremony takes place in the early morning on the eighth day after the child is born. The new born baby is considered a stranger or a visitor and kept indoors until an outdooring or naming ceremony is performed.

Early in the morning of the eighth day after the child is born, the parent's family members, well-wishers and neighbours assemble at the child's father's compound for the ceremony. Two elderly females from the child's father's family are accompanied by a male to bring the new born baby from the mother. The infant is completely covered up and sent to the ceremony ground. In Ga tradition, the mother does not witness the rituals but stays indoors. However, the father is present but does not take active part.

A respectable member of the father's family or a family friend is required to do the initiating rites. He must have good qualities and virtues that can be transmitted to the child. The officiant performs libation prayer to invite the God Almighty, the gods, the spirits and ancestors to the occasion. He prays for divine guidance, success and protection for the ceremony and the child.

The first libation is poured at the door steps of the house and then at the main entrance by the family head using corn wine or “*ɣmaadaa*”. This is to invite the gods, ancestral spirits and the Supreme God to grace the occasion.

The second libation is poured at the venue using a strong drink like local gin to officially invite the moon and to accept their drink and bless the child and the parents. The child on that day is introduced to the moon which symbolizes God. Through this, the child is introduced to God. The Ga again do this to show their appreciation to God for granting them a child. He is given a name that day which makes him a human being and he is recognized as a full member of the family. Family and friends present him with gifts and there is merrymaking throughout the day.

The first line is Agoo! Tsɛmɛi kɛ nyɛmɛi - Hail! Fathers and mothers.

It is a line that draws the attention of the living, the ancestral spirits and the gathering to the ceremony.

2. Jee wɔgbee kome?

Are our voices one?

In the second line the performer calls for unity and support of the gathering.

3. Tswa omanyɛ aba!

Strike, blessings come!

4. Wɔsɛii yi ati .

May our seats increase.

5. Wɔ bɔle kutuu wɔkpe.

May we meet in multiples.

6. Wɔje bu wɔje nu nɔ.

When we dig a well, may we come upon
water.

7. Wɔyɛ wɔnu, wɔ kojianɔ ajɔ wɔ. When we fetch to drink, may our joints be refreshed.

The above lines calls for blessings from the ancestors. It also calls for blessings for the family.

8. Gbɔ ni ba nɛɛ, The stranger who has come

9. Etsɛ yiwala. Long life for the father.

10. Enyɛ yiwala. Long life for the mother.

These lines bless the father and the mother. The parents benefit from the libation because they are also blessed.

11. Esɛɛ tuu His back towards darkness

12. Ehiɛ faɲɲ His face towards light

13. Eyi abagbo jɛɲ May he have a long life

The performer takes the opportunity to bless the child as well with these lines.

14. Ebatsu eha wɔ ni wɔye eko May he work for the family to eat

15. Wekumɛiabii, wɔnafaanii wɔɲɔfa lɛ May the family forgive him
when necessary

16. Ona, onako You see but you have not seen

17. Onu, onuko, You have heard but you have
not heard.

18. kɛ wɔna tuu lɛ, enyɔji. When we see black (evil) his
servants

19. Ga humi lɛ kɔɔyɔ tswaa dani ewieɔ. A circumspect Ga, the wind
blows before you speak.

20. Amaleee, Ajuuu No lies, no stealing.

These lines are the prayer for the child to be hardworking, dedicated and truthful. He is to work to support the family to avoid every form of social vices.

21. Aso owirefo nankafo sulɔkplɔ If any witch or sorcerer

22. Ni aaata he ko, ni eekɛɛ akɛ Should sit somewhere and say

23. Be fɛɛ be lɛ shia nɛɛ bii miijie kpo lɛ This family is always
outdooring a child

24. Ani ni wɔjɔɔ nɛɛ , wɔjɔɔ lɛ? oohe As we bless, shall this blessing
include him? No

25. Shɔ kɛ Hɔgbaa, gbea lɛ May Wednesday and Sunday
kill. him.

26. Nyɛwɔɔ eyi a Let us hoot upon his head

The performer here, curses the enemies of the baby and the family or those who dislike the progress of the family.

Looking at the libation prayer text one can identify the following structure in the text.

- Calling
- Request

- Curse.

In the calling the performer calls or invokes the attention of the living and the ancestors. He makes special request for the child, the parents and the extended family and ends by cursing the enemies of the baby and the family. As in the libation performance below.



**Figure1: Ataa Tete a family head being served with an alcoholic drink for libation at a
Outdooring ceremony in Ga Mashie**



Figure 2: Ataa Tete, a family head performing libation at outdoor ceremony in Ga Mashie.

4.2.1 Libation prayer for outdoor of a baby

A. Shia joomo

1. Ei! ɲmɛnɛ ashi mɛ?
2. ɲmɛnɛ ashi Hoo
3. Niimeɪ a – Hoo, Naameɪ a – Hoo

A. Blessing of the house

Ei! What day is today?

Today is Saturday

Grandfathers Saturday,

Grandmothers Saturday.

- | | |
|---|--|
| 4. Naa, gbɔ ni ba ɛ | The stranger who came |
| 5. Ɔmɛnɛ ɛ wɔkɛ ɛ miitsɔɔ tsotsoobi ei! | Today we are showing him to
the Moon (God). |
| 6. Nyɛbahea daa nɛɛ eko nyɛnua | Come for some of this drink |
| 7. Koni nyɛjɔɔ ɛ, ni eyi abagbo jɛj | And bless him to have a long
life |

B. Kponɔɔmɛɛ

B. Outdooring

- | | |
|---------------------------------------|---|
| 8. Agoo! Ataamsi kɛ Awomɛi | Hello! Fathers and mothers |
| 9. Ɔmɛnɛ ashi mɛ? | What day is today? |
| 10. Ɔmɛnɛ ashi Hɔɔ | Today is Saturday |
| 11. Niimeɛi a – Hɔɔ, Naameɛi a – Hɔɔ | Grandfathers Saturday,
Grandmothers Saturday |
| 12. Naa, gbɔ ni ba ɛ | Hail, the stranger who came |
| 13. Wɔkɛ ɛ miitsɔɔ tsotsoobi eei! | We are showing him to the
Moon (God). |
| 14. Ga Humi ɛ kɔɔyɔɔ tswaa dani owieɔ | Acircumspect Ga the windblow
before you speak. |

- | | |
|-------------------------------|--|
| 15. Ona, onako. Onu, onuko | You see but you have not seen.

You hear but you have not heard. |
| 16. Amaleeee, a juuu | No lies, No stealing. |
| 17. Obatsu oninena nii ni oye | May you work with your hands and eat. |
| 18. Ataa le, Ataa ni | Your father is your father. |
| 19. Awo le, Awo ni | Your mother is your mother. |

C. Abifao ke Weku Joomo

C. Blessing for child & family

- | | |
|-------------------------------------|---|
| 20. Tswa! tswa! tswa! Omanyaba | Strike! strike! strike! let blessing come. |
| 21. Tswa! tswa! Omanyaba. | Strike! strike! let blessing come. |
| 22. Jeee wogbee kome? | Are our voices one? |
| 23. Tswa, omanyaba! | Strike, blessings come! |
| 24. Wossei ayi ati, woboloi ayi ati | May our seats increase, May our brooms increase. (i.e. Men and women should multiply in the family) |
| 25. Wobole kutuu wakpe | May we meet in multiples |

36. Kε wɔna tuu lε enyɔji. When we see black (evil) his servants.
37. Fuu lε agblama Bounty should be his white (good omen).
38. Yeifɔyei atsɔmɔ tɔi ni
amεwo ketara shi May mothers be seen seated filled like Bottles (mothers should be seen pregnant)
39. Wɔfa maɲo jurɔ wɔɲɔjɔ lε May we borrow a blessing seat to bless him (may we bless him when necessary)
40. Eko ata shi ni eko aba May one stay for another to come
41. Ekε ediɲ ba, ekε eyεɲ aaaya He came with black but may he go with white.
42. Aso owirefo naɲkafo sulɔkplɔ If any witch or sorcerer
43. Ni aaata he koni eekεε akε Should sit somewhere and say
44. Be fεε be lε shia nεε bii miijie kpo lε This family is always outdooring a child (anything evil against the family).

45. Ani ni wɔjɔɔ nɛɛ, wɔjɔɔ lɛ?ooho As we bless, shall this blessing
include him? No
46. Shɔ kɛ Hɔɔbaa gbea lɛ! May Wednesday and Sunday
kill him!
47. Nyɛwɔa eyia! Let us hoot upon his head!
48. Tswa! Omanyɛ aba! Strike! let blessings come!

4.3 Puberty libation prayer

After naming ceremony the next rite in the stages of life to be performed for a child in the Ga traditional area is Puberty rite. Puberty is the stage of development in the lives of humans and other primates when one change ends childhood and begins adulthood. This involves the development of physical characteristics like the breasts and sex organs. Among the Ga puberty rites are performed differently for boys and girls. As part of the rites, the candidates are camped for a period of time. In the past, it used to be three months but currently, they are camped for a week. The main focus of the facilitators is on preparing the adolescent girl for marriage. They therefore take them through good grooming, domestic chores, serving of spouses and issues of home management. The facilitators handle these candidates to the extent that they then qualify for marriage after the rites.

It is usually a curse to be pregnant without going through these rites. It is also believed that ladies who marry without going through these rites are confronted with a mirage of

challenges. The candidates are also expected to avoid pre-marital sex and remain chaste till these rites are performed and even beyond till they marry.

Elderly women especially old ladies are usually made facilitators. They feed these adolescents on food stuffs like cassava, yam, potatoes, cocoyam and other food crops that grow in the soil. These make them grow fatter and look fresh. On the last day of the rites which falls on Saturday and Sunday they are taken to a river side for cleansing. A goat is then slaughtered for the blood to flow on their feet to cleanse them of evil. They are beautifully dressed with beads and nice pieces of cloth to cover their nakedness. Their breasts are however left to be seen so as to attract the young men to come forward to ask of their hands in marriage. Puberty rites these days is performed for young girls since most of the adolescent girls refuse to undergo the rite due to education and social changes.

There are libation prayers for the girls in all the processes. This libation is performed on the last day of the rite to cleanse the girls from all evil that may stand on their way and impede good marriages and their growth into womanhood and for their wombs to be fertile. This libation was performed in Ga Mashie for girls from the Nadu clan during puberty rites.



Figure 3: Libation prayer for puberty initiation being performed by a priestess in Ga Mashie

4.3.1 Libation prayer for initiation into adulthood

- | | |
|---------------------------------|---------------------------------------|
| 1. Agoo! Atamsi kɛ Awomɛi | Greeting! fathers and mothers |
| 2. Aaanamɛi!Aaanamɛi!Aaanamɛi! | Our grandmothers!3x |
| 3. Wɔmiitɛ nyɛ ni nysbabo wɔtoi | We are calling you to listen to
us |
| 4. Wɔmiitɛ kanei etɛ | We are calling three lights |

5. Amissah kɛ efi wɔ ni wɔtsɛ nyɛ lɛ Amissah when we are in need
nyshereɛ wɔ nɔ and call on you respond
6. Nyɛ kɛwɔ bashwie biɛ koni wɔnitsumɔ You brought us here that what
we do
ni wɔtsuɔ lɛ abaye omanyɛ will be successful.
7. Wɔmiitɛ Anowa, Aagbekɛ, Momo We are calling Anowa,
Aagbeke,
Ashirifie (Ancestral Spirits) Anue – Momo Ashirifie, Anue,
Naa wɔleɛ nyɛyi blublu ni wɔbaatɛ we don't know you all to
nyɛ call you.
8. Wɔmiitɛ Nana Beinya koni ebabo wɔ We are calling Nana Beinya so
that
toi koni wɔnii ni wɔfɛɔ nɛɛ aye omanyɛ he listens to us and makes this
ceremony a success.
9. Nadu! ɲmɛnɛ lɛ wɔmiiɛ omusu yɛ ohe Nadu! today we are removing
curses from you.
10. Ni akɛbo ewo la mli nɛɛ wɔmiikpa ohe And as we put you into this
musu blood, we remove all curses
from you.
Tswa! Omanyɛ aba Hail! let blessings come.

Lines one to seven is calling. Here, the ancestors, community and various clan gods are invited to help in cleansing the girls. Lines 8 and 9 declare the purpose of gathering and the last line asks for blessing to crown the occasion.

4.4 Marriage libation prayer

Marriage is such an important stage in the life of Africans. It demands elaborate preparations. It begins with puberty rites. In puberty rites, the young girls are educated in matters of sex, marriage, procreation, family life and the responsibilities of adulthood.

The puberty rites do not prepare the young for marriage alone they prepare them for procreation also for in African tradition, marriage and procreation are inseparable. Procreation is man's answer to death, for through it the losses inflicted on society by death are made good.

Marriage in African societies is the concern of the entire community; for it is not only the union of two individuals but rather a union of families in which the two people are the link in the chain.

As marriage is understood to be union of families, the decision to marry is not left entirely to the two people involved. The families on both sides play an important part in the negotiations and in making the ultimate decision. Thus, providing support for the couple. The families conduct an investigation into each other's history and satisfy themselves that there is nothing to stand in the way of the intended union.

They pay particular attention to such incidents such as murder, unclean diseases such as leprosy, epilepsy and any other factor that may bring disgrace to them. When no such

undesirable things are found, the union is allowed to proceed and negotiations may begin accordingly.

There is a widespread custom in Africa of presenting a gift to the bride's family – a custom which has been little understood and grossly misinterpreted. Also called “bride wealth” the gift is intended to be an expression of gratitude to the parents and family of the girl.

The woman therefore is not regarded as a chattel of her husband who has made a payment for her. On the contrary, the bride wealth payment enhances her value both as a person and as a wife.

The process of marriage varies among the various traditional areas. There are stages in the marriage process; getting the girl and her family's consent; conducting investigations; and paying the “bride wealth” which validates the marriage. There is libation performance at all the stages to invite the gods and ancestors to bless the couple to have a lasting marriage and also to give birth. This libation was performed in Ga Mashie during the final traditional marriage rites of Naa Korkoi.

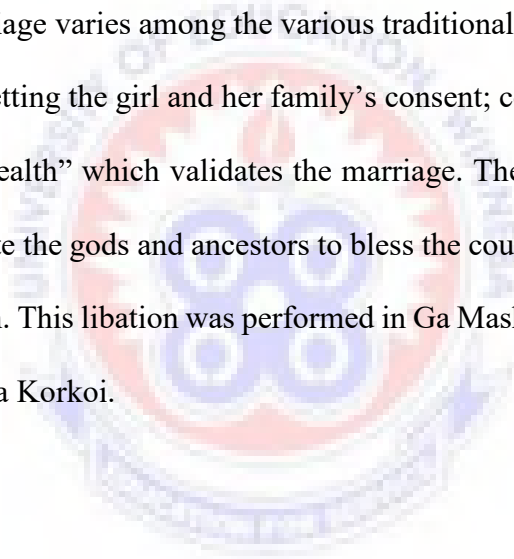




Figure 4; Libation prayer during a traditional marriage in Ga Mashie

1. Ago! Ataamei ke Awomei Hail! fathers and mothers
2. Ataa Naa Nyɔnmɔ jɛɛ nyɛi ni obajɔɔ Father Grandmother God come
from
daa nɛɛ nɔ oha wɔ ke gbala nɛɛ high and bless this drink and
marriage for us.
3. Shia sisai, wɔbi Adole ɲmensɛ gbi Spirits of this house, our
daughter
nɛɛ ena hefatalɔ Adole today has gotten a
husband.

4. Ataa Nyɔŋmɔ wɔmiitɛ bo ni obata
nɛkɛ gbala nɛɛ mli
Father God we call you to
come and sit in this marriage.
5. Ni eyaa nɛɛ oha ni efɔ nyɔŋma ni
ewɔ nyɔŋma saa nɔ
As she leaves, let her give birth
to ten and sleep on ten mats.
6. Eyaba ehe shi yɛ nɛkɛ gbala nɛɛ mli
She should humble herself in
this marriage
7. Eyabu ewu kɛ eweku fɛɛ
She should respect her
husband and his entire family
8. Ei! ŋ'tɛ Afla ŋmɛnɛ lɛ obi nɛɛ ,eeya
Ei! My father, Afla (Ancestral
spirit)
gbala, eyaba ehe shi eha ehfatalɔ kɛ
today your daughter is leaving
ehe tsei fɛɛ
for marriage, father assist her
to go and humble herself to her
partner (husband) and all
around him.
9. Tsɛmsi nyɛyiwaladɔŋŋ akɛ leebi nɛɛ
nyɛbo wɔ toi
Fathers, thank you this
morning for listening to us.
10. Tswa! Omanyɛ aba
Hail! let blessings come

The first line invites the ancestors; line 2 invites the Supreme God. This is followed by declaration of purpose and then request (lines 2 – 8) which is also followed by thanksgiving to the gods and ancestors and the last line requests for blessings. The performer makes a special request that the woman should give birth to ten children and sleep on ten mats. Among the Ga, there is special ceremony for women who are able to give birth to ten children or more for their husbands. The husband honours his wife with a grand feast and presents her with ten mats and a goat among other things. It is therefore the desire of every Ga woman to give birth to ten so as to enjoy this honour and this explains that request made by the performer in line 5.

4.5 Libation prayer for death and funeral rites

Death is the final stage of the life cycle. It is the separation between the soul and body and a change from a physical life to a spiritual life. Africans regard death not as the end of life, but as a transition from this present earthly life to another life in the Land of the spirits. It is a journey which man must make in order to reach the life beyond and continue to live as an ancestor so do the Ga. They believe the dead, do not remain in the grave, but become spirits and proceed to the spiritual world, called “gbohiiajen”.

In most communities, no special funeral rites are organized for children who die before puberty after they are buried. No funerals are held for adults who die through accidents, child birth or suicide. When this is done they believe death will occur again. Any other death deserves proper rituals otherwise the spirit of the dead is unable to join the ancestral spirits.

The rites performed during funerals in the Ga communities include the following:

1. The corpse is washed by selected elderly women in the family and people outside the family are not allowed to see the washing and dressing of the corpse until it is laid in state.
2. The body is laid in state for relatives, friends and sympathizers to pay their last respects. While doing this, people, mostly women wail and sing dirges to show how sad they feel about the death. In the Ga communities, people present gifts such as coins, kola and handkerchief to the deceased. It is believed that the deceased will use these items in the next world. In some communities, if the deceased will be buried outside their hometown, an elderly person shaves the hair and cuts the nails.

These items are sent to the deceased's hometown and buried there. This is done to link the deceased to the ancestral spirits of his clan. When a Ga dies abroad his hair and nails are brought for burial.

3. The body is put into a coffin by close relatives. Special rites are performed at this time to break the link between the deceased and the living. At the grave side, people wail and sing dirges. Libation is performed at all stages, from death to burial and after burial. Before the grave is dug, libation is offered to the Earth goddess and the ancestors. At the graveside, the family head offers libation to the gods and ancestral spirits. This is to plead with them to accept the new dead into the ancestral world.

The death and funeral libation have all the elements as seen in Ga libation texts: calling, declaration of purpose, requests and others.

The gods and ancestors are invited to lead all the rites to a successful end and also to accept the spirit of the dead person. The spirit of the dead person is also talked to so as to reveal to the family what caused his death if it is not a natural one and to be a good spirit and bless his spouse and children if he can.



Figure 5: Libation being performed by an elderly woman during a funeral rite (kotsagbama)

4.5.1 Libation prayer for death and funeral

Yaranɔwɔnɔ (Beginning of funeral)

1. Ataa Naa Nyɔŋmɔ. Father Grandmother God.
2. Wɔmiibi bo ni obajɔɔ dāa nɛɛ nɔ. We ask that you bless this drink

3. Ni okɛ jɔmɔ jurɔ ajɔ wɔ. And bless us with the right blessing.
4. Wɔkɛ dāa nɛɛ miishwie shi wɔmiiha We are pouring this drink for our
tsɛmɛi kɛ nyɛmɛi ni etsɔ wɔhiɛ. departed fathers and mothers.
5. Koni yara ni wɔɔbaafee nɛɛ wɔfee yɛ So that we have this funeral
toinjɔlɛ mli. celebration in peace.
6. Taki wɔkɛ daa nɛɛ eko miishwie shi Taki we are pouring this drink
for
wɔmiiha bo koni obahe daa nɛɛ eko ni you so you drink, and whole
onu, ni okɛ jɔmɔ jurɔ ajɔ wɔ koni yara heartedly bless us, so that the
funeral can
ni wɔbafee nɛɛ owo afro baa oshwie mɔ be held and all will be blessed.
fɛɛ mɔ nɔ.
7. He ni oyaa lɛ ayeee samantua yɛ jɛi. Where you are going they don't
judge partially
Oniimɛi kɛ onaamɛi yɛ jɛi your grandparents are
there
8. Nɔ ni kɛ bo yaa lɛ naa kɛ otee lɛ What has caused your death if
you

9. oyabɔ omanis fɛs get to the Land of the dead tell
all your story.

10. Tswa Omanyɛ aba! Strike! let blessing come!

Kotsagbamɔ (Arrangement of items needed to prepare the corpse)

11. Naa Taki ɲmɛnɛ, oyanina Niimɛi kɛ Taki, today you are going to
meet

12. Naamɛi yɛ jɛi, nɔ ni ole lɛ yaagba shi your forefathers who have gone
before you.

13. kaayagba nɔ ni oleee; no ji kaayamale As you get there tell what you
know and not what you don't.
Do not tell lies.

Adeka Tuumɔ (Presentation of Coffin)

14. Ao! Taki obii lɛ hiɛ amɛtsu Ao! Taki, your children have a
ni ji adeka kɛ house which is a coffin,

15. atade kɛ amɛdaa tɔi enyɔ ni afo eko attire and two bottles of drinks
ashwie shi to offer you.

16. Taki naa! ni oyaa nɛɛ, nɔ Taki, as you go, what the
ni wekumɛi fɛɛ ke bo lɛ no ni kɛbo yaa nɛɛ. family has donated is what
we are using to send you off.

17. okɛ jɔmɔ jurɔ ajɔɔ amɛ Bless them.

18. Naa! he ni amsna ye ni amεke woε bo wherever they had the
resources
gbε lε,ha ni amεto aahu ni bε tse koni from to bid you farewell, let
owo afrobaa them reap in folds
19. Oshwie amε nε koni odamε sεε flεηη Shower blessing on them and
stand far off.
20. Ha amε nine naa nitsumε ashwere Let their handiworks multiply
aha amε for them.
21. Tswa! Omanyε aba. Strike! let blessings come!

Tsere Gbamε (Separation of the Corpse and friends)

- A. Iηmεnε Taki oshikamε nεε tsεε akε Taki, we can testify that you
are
oooshi onaanyo Adote ni okε lε leaving your friend Adote and
enyiεη dεηη. you will no longer be with
him.
- B. No hewε lε ekε bo miigba tsere nεε. So he is sharing this kola with
you.
- C. Kεjε no sεε lε kεji ona lε lε odamε From henceforth if you see him
stand
sεε flεηη ni lε hu edamε flεηη. afar and he will also be far.

Adekamliwoo (Putting Corpse into Coffin)

1. Naa! weku fu bo kɛ mama kuku
kɛ daa atunkpa nɛɛ.
Hail! the family is burying you
with this piece of cloth and
this bottle of drink.
2. Koni okɛyatsɔɔ onukpai
So that you show to the elders
3. Oshi ni oka nɛɛ nuu hewɔ jɛ jio
As you lie dead, if it is caused
by a man.
4. Yoo hewɔ jɛ jio wɔleee;
If it is caused by a woman we
don't know.
5. Daa ni mihis nɛɛ baahe eko onɔ
Come for some of this drink
and drink.
6. Kɛji O, Nyɔnmɔɔ gbele kɛ bo yaa
nɛɛ lɛ, yawɔ jogbaɔɔ;
If it is God who has called and
you are responding; then rest
in peace
7. Shi kɛji jee O, Nyɔnmɔɔ gbele ogbo
But if it is not your natural
death or
lɛ, daa ni mikɛhaa bo nɛɛ kɛji onu lɛ,
God's call then when you take
oshi oto oha mɔ lɛ.
this drink, leave some for the
one who caused your death.

8. Ni yɛ bis ɔtsii ɛtɛ mli ɛ oha wɔna And in three weeks, let us see
mɔ ɛ he that person.

9. Naa! kɛji bodiɛntse oyaa ɛ kaaya Hello! if it is your natural
fee ohe sisa yakagbɔmɔ death then don't be a bad
ghost.

Shitswaa (Departing Gathering)

Agoo! Tsɛmɛi kɛ Nyɛmɛi Hello! Fathers and mothers

Wɔyarafeemɔ ɛ wɔkɛba naagbee We have brought the funeral
to an end.

Nɔ ni wɔna nɛɛ wɔkana eko dɔɣɣ. What we have seen today
should not be experienced
again.

Tswa! omanyɛ aba Strike! let blessings come

4.6 Widowhood rites libation

The Ga have a special rite performed for a widow or a widower. This is called 'Okulafeemɔ'. The man or woman who loses the spouse is kept in the room where the departed soul used to live when alive or where the body was laid before burial for seven

days. This is to show his or her love to the departed one that he or she is actually mourning. The widow or widower fasts from morning to evening. An old woman in the family is selected to attend to him or her, prepares corn porridge for her in the night and that is what he or she takes for the seven days. There he or she mourns the departed partner in the room while the priest in charge of the rite (Sisa wulomo) performs libation to pray for her so that the spirit of the partner will not disturb her. On the seventh day he or she is taken to the beach to bath in the sea with special herbs prepared by the old lady. If a widow, part of her hair is shaved and as she is being led to the beach, the women in her neighbourhood lead the way and she follows. She is cleansed with special herbs. Her hair is weaved when she returns home and folded in the middle of her head like a hill. The widow is then advised to stay away from men but concentrate on her mourning till after six months. This rite if not properly done is believed the spirit of the departed returns to hunt the spouse. Though it is meant for both men and women, the men have left it for the women. Currently among the Ga it is done for only women.

This is a widowhood rite libation performed in Ga Mashie for a widow Awo Adole

Libation Prayer for widowhood rites

- | | |
|--|-------------------------------|
| 1. Agoo! Tsem̄ei kɛ Nyɛm̄ei – Amɛɛ | Hail! Fathers and Mothers |
| 2. Ɔmɛnɛ ashɪ mɛ? | What day is today? |
| 3. Ɔmɛnɛ ashɪ Sohaa, Niim̄ei aSohaa | Today is Friday, Grandfathers |
| | Friday, |
| Naam̄ei a Sohaa | Grandmothers Friday |
| 4. Ataa Nyɔɔm̄ɔ jɛɛ ɲwɛi ni obajɔɔ daa | Father God come from your |
| | Heavenly |

- nɛɛ nɔ oha wɔ throne and bless this drinks for
us.
5. Ataa Naa Nyɔŋmɔ jɛɛ oŋwɛi niian ni Father Grandmother God come
obajɔ shi ni wɔta yɛ biɛ nɛɛ from your Heavenly throne and
bless our sitting here.
6. Shi ni wɔtara nɛɛ Ataa Armah Our purpose of gathering here
is that
ekpɔian tseeɛ lɛ, no hewɔ lɛ Ataa Armah was not well and
has
eteɛ hiimeji abɔɔ mli. gone to visit the old men
garden.
7. Eyaatao baa kɛtsa ehe lɛ, Going to look for herbs for
healing
hiimeji lɛ eha lɛ sei eta shi but the ancestors gave him
seat.
8. Mi Sisa wɔyoo miiwo Awo I priestess of ghosts am
housing
Adole tsu mli Adole
9. Ni efee okula ni eye odom eha ehfatalɔ To mourn her husband and
intercede for him

10. Eei! Ataa Armah ɲmɛnɛ lɛ miiwo oɲa tsu Eei! Ataa Armah today I am
housing your wife.
11. Tsu ni awoɔ lɛ nɛɛ tso ko akatswa lɛ, As we house her, no tree
should
tɛ ko akatswa lɛ. Hit her no stone should hit
her.
12. Odamɔ sɛɛ flɛɲɲ ni ojɔɔ lɛ Stand afar and bless her
13. Ni eje kpo ni eyaju Nai Bosrobo To come out safely to bath the
sea
14. Yɛ ɲshɔ lɛ naa lɛ yaa sɛɛ flɛɲɲ kɛ At the seashore stand far with
your
osɛsbii ni oju eko oha lɛ. companions and bath some for
her.
15. Kaabata ehe ni ofee sisa gbonyo Don't touch her and be a bad
ghost
16. Shi moɲ wo oflobaa oshwie enɔ ni But rather bless her and
children
ojɔɔ ebii kɛ ehɔi fɛɛ ni akatsɛ born and unborn so that you
ogbɛi sisa fɔɲ will not be named among the
bad ghosts

17. Shiai nɛɛ sisai fɛɛ nyɛyɛa nyɛɓua lɛ All ancestral spirits of this
house must help her
18. Ni eya obɔ ni eba obɔ to do this peacefully.
- Tswa! Omanyɛ aba – Hiao Strike! Let blessings come –
let it be

Lines 1 to 5 is calling. Lines 6 to 9 is where the declaration of purpose was made and Lines 12 – 18 are special request made to the departed spouse and the last line 19 requests for blessings and its response.

4.7 Libation prayer for a traveler who has returned

The African believes that everything on earth is guided by spirits. Hence, the African believe one need the blessings of the Supreme Being, gods and ancestors to embark on a journey and return successfully. In offering the libation the prayers are said to prompt a successful agenda. This may include seeking greener pastures, child birth and business growth. There is also a libation prayer when a traveler returns home successfully. This libation was performed when a Ga, Owula Adote returns from abroad.

1. Agoo! Ataa kɛ Awomɛi – Amɛɛ Greetings fathers and mothers
2. Ei! Naa Nyɔŋmɔ jɛɛ ŋwɛi ni Ei! Grandmother God come
from Heaven
3. Obajɔɔ daa nɛɛ nɔ oha wɔ And bless this drink for us

4. Naa Nyɔŋmɔ baajɔ shia nɛɛ nɔ Grandmother God come and
bless this house
5. Ni wɔkɛ daa nɛɛ shwieɔ shi nɛɛ As we pour this drink
6. Oha shi ajɔ aha wɔ Let the earth be fertile for us
7. Ei! Ataa Ayi onanakansua Adote Ei! Ataa Ayi your great
grandson Adote
8. Etee ŋshɔ sɛɛ eyakpla aahu eba Travelled abroad for years and
he is back
9. Eba kɛ omanyɛ He came in peace
10. Ohaaa tso ko atswa lɛ, tɛ ko atswa lɛ You did not let a tree fall on
him and no stone hit him
11. Nɔ ni ekɛba lɛ, ekafɛe efolo Whatever he brought should
not be useless
12. Shi moŋ ba ni eba nɛɛ ebahi eha lɛ But rather his coming should
be peaceful
13. Ni wɔsɛɛ ko lɛ, akɛtsi nyɛtã So that in future it must be
mentioned
14. Ebashɛ shia shwe shwee shwe He has come in peace
15. Naa, nɔ fɛɛ nɔ ni ebaamɔ mli lɛ eye Hail! whatever he does should
be fruitful
omanyɛ
Tswa! omanyɛ aba Strike! let blessings come.

In this libation prayer text, lines 1 to 6 call the presence of the Almighty God and the ancestral spirits. Lines 7 to 10 declare the purpose of the prayer and lines 11 to 15 are requests made. This is a form of thanksgiving libation.

4.8 Sowing of millet libation

The Ga has an annual festival which is called Hɔmɔwɔ meaning “hooting at hunger”. This festival is celebrated yearly to remember a famine which occurred in the ancient days among the Ga which they were able to overcome. It is celebrated in August but there are varieties of activities which precedes the main festival. These activities start with ‘ɲmaadumɔ’ sowing of millet by the high priest and other priests and priestesses in May. They march to the sacred place in form of a line. As they chant Awo! Awo! Awo oo! The men prepare the land and the women sow the millet and sprinkle some as well. As soon as the rite is performed there is a ban on noise making and there is also a ban on funerals or any activity that may cause noise. The high priest and his followers request for serene atmosphere during these period to enable them to pray for the Ga people and the nation as a whole. The ban is lifted after four weeks with merry making in the Gbese Maɲtse palace where the chief or the Nae Wulɔmɔ prays to lift the ban on noise making.

This is a libation prayer performed during ‘ɲmaadumɔ’ in Ga Mashie. After invoking the various spirits, the Wulomo made his requests.



Figure 6: The Wulomo performing libation during the Sowing of millet



Figure 7: Libation during uprooting of millet by Nae Wulomo Nuumo Akwaa

4.8.1 Libation prayer for sowing of millet

- | | |
|----------------------------------|--|
| 1. Agoo! Tsem̄ei k̄e Nyem̄ei | Hello! Fathers and Mothers |
| 2. Ɔm̄en̄e ashi m̄e? | What is today? |
| 3. Ɔm̄en̄e ashi Soo | Today is Thursday |
| 4. Niiim̄ei a Soo, Naam̄ei a Soo | Grandfathers Thursday,
Grandmothers Thursday. |
| 5. W̄ob̄ob̄ Mawuo! | Creator God! |
| 6. W̄ob̄ob̄ Mawuo! | Creator God! |
| 7. W̄ob̄ob̄ Mawuo! | Creator God! |
| 8. Nai ee! Nai ee! | Hail the Sea! Hail the Sea! |
| Ogbedadaa | Omniscient of old |
| 9. King Bi King, | King's son, king (A king and a
prince) |
| 10. Amralo Bi Amralo | prince |
| 11. Shit̄se Odooma | Lord and benevolent! |
| 12. Akek̄re o! Akek̄re o! | Crown o! Crown o! |
| 13. Ogbedadaa | Omniscient of old |
| 14. Am̄su! Am̄su! | They weep! They weep! |
| 15. Am̄nya! Am̄nya! | They rejoice! they rejoice |

- | | |
|----------------------------------|--|
| 16. Naibi Dede, Dede Olento | First daughter of the sea |
| 17. Ashi akɛ O Afie Okropɔŋ | The eagle of the house |
| 18. Okropɔŋ kɛsie | A great eagle |
| 19. Awo ɲtse nyse | Mother, I call you (I cry to you) |
| 20. Miitsenyɛ ɲmaa | I call you for food |
| 21. Bii awala | I call for life of babies |
| 22. Hɔi awala | I call for life of pregnancies |
| 23. Agban Oyeenii | You eat not |
| 24. Osa tsoku | You deserve a stump
(we will adore you) |
| 25. Osa nyanyra | You deserve a vine
(we adore your protection) |
| 26. Ei! Sakumɔ obli okai su obli | Hail Sakumo obli |
| 27. Odaa womu oye | It is good to include you |
| 28. Ofite osaa, Onyanku aflɛ | You destroy and repair |
| 29. Ei! Naa Korle Aboyoo | Hail thee Korle lagoon |
| 30. Awo jio | You are mother |
| 31. Kɛ ofufɔ tsei enyɔ | Blessed with two beautiful
breasts |
| 32. Awo ɲtseɔ bo ẽ | Mother I cry to thee |

33. Mile nyeyi abɔ ni matsɛ eko ni
mashi eko I don't know your number to
call all
34. Nyɛfɛɛ keŋ ɲtɛ nyɛ But I call on you all
35. ni nyɛkɛ jɔmɔ jurɔ abajɔwɔ To bless us with special
blessings
36. Koni shikpɔŋ ajo So the earth will be fertile
37. Ni ɲmaa akwɛ So millet will grow
38. Koni ana aha bii kɛ hɔi So we get for children and
children yet unborn
39. Wala eei wala! Life oo life!
40. Wɔmiitɛ bii awala kɛ hɔi awala! We are praying for life of
children and children yet
unborn.
41. Afi aya ni afi abanina wɔ! This year should go for another
year to come and meet us.
42. Kɛ mɔ ko ta sɛɛ Any enemy sitting a far
Ni ekɛɛ nɔ ni wɔfɛɔ lɛ ekahi lɛ Who do not wish us well
Nakai mɔ lɛ emusu kɛ emarɔɔ abua May his bad intentions fall on
eyiteŋ. his head
43. Naa kɛ atswa akpe wɔnɔ bɛ mli. When thousands are strike we
are not included.

44. Tswa! Omanyeba.

Strike! Let blessings come.

4.9. Libation during Enstoolment of a Chief



Figure 8 : Enstoolment of a Chief in Ga Mashie



Figure 9: Libation performed by Nuumo Akwaa during enstoolment of a Chief in Ga Mashie

A chief is a traditional ruler of a community. He is regarded as the head of the entire community. There are elders who assist the chief in performing his duties. Among the Ga there is Jaasetse, Shikiteele, Manjkralo, Akwashɔ̃tse, Sẽitse, Shipi, Asafoiatse, Wolɛiatse, Wulɔ̃mɔ and others.

When the chieftaincy seat becomes vacant, The Akwashɔ̃tse will inform the Jaasetse who is the head of all the family heads of the royal families. The Jaasetse will meet the other heads call Jaase. A number of candidates are selected from the house whose turn it is to rule then they vote to select one candidate who is fit to take the seat. In doing their selection there are some qualities they look at. The chief has to come from a royal family, He must be a wise person, someone who is healthy, good character, well educated, he must be someone who has never been imprisoned, he must not be a left handed person, he must not have any blemish and must be from the community. After the selection the Jaasetse will

send some items to his family to ask of his hands like it is done in marriage. He will then be housed for a few months to be trained on traditional issues and ruling and how he will comport himself after which he is outdoored for the public to know their chief. A special day is fixed. Other chiefs and traditional leaders are invited on this special day. The ceremony is crowned with a special libation prayer.

Libation prayer for enstoolment of a chief

1. Agoo Tsɛmɛi kɛ Nyɛmɛi – Amɛɛ Hail fathers and mothers
2. Ɔmɛnɛ ashɛ mɛ? What day is today?
Ɔmɛnɛ ashɛ Hɔgbaa, Niimɛi aHɔgbaa Today is Sunday. Grandfathers
Naamɛi aHɔgbaa Grandmothers Sunday.
3. Yehowa ni obɔ ŋwɛi kɛ shikpɔŋ God who created heaven and earth
4. Baajɔ shia nɛɛ nɔ Come and bless this hous(land)
Ni owo oflobaa ni okɛjɔ nɛkɛ shia Bless this land with special nɛɛ
nɔ blessings
5. Niimɛi ni etsɔ hiɛ wɔmiitɛ nyɛ Our ancestors we are calling upon you
6. Naa! Ɔmɛnɛ aye lumɔ aahu ni eshɛ Hello! Chiefs have ruled and
Nii Teiko We shia nɛɛ nɔ ekɔŋ today it is the turn of Nii
Teiko Tsuru (Red Clan) house
again.

7. No hewɔ ɛ Ataa Nyɔŋmɔ, jɛɛ oŋwɛi nii Therefore Father God, come
from
amli tɔɔ ni obajɔɔ shia nɛɛ nɔ ŋmɛnɛ your Heavenly place far above
and bless this house today
8. Ŋmɛnɛ akɛ Onankansuai ɛ ekome Today, we enthrone one of your
ebata ossi ɛ nɔ. great Grandchildren
9. Nɔ ni wɔbiɔ ji bii ayiwala, What we ask is life for
children
Tsɛmɛi ayiwala and fathers.
10. Ha ni eta sei nɛɛ nɔ ni egbu ni Let him sit on this throne till
atsake aha ɛ the seat weakens so that we
make a new one for him
11. Shi ni ebaata nɛɛ ebabu wekumɛi As he sits on the throne may
he respect the family
12. Koni nɔni ale ɛ akɛha ɛ ni So that what is known will be
given
ekɛkura maŋ to him to rule the land
13. Shi moŋ ekatsɔ esɛɛ eha mɛi ni He should never turn his back
to ɛ ɛ on those who enthroned him.
14. Ekɛ wɔ anyiɛ yɛ anɔkwale mli He should work with us in
truth

15. Eya obɔ ni eba obɔ
Naamsi fɛɛ abajɔɔ
He should work in peace.
All Grandfathers and
Grandmothers bless him
16. Naa! Gamsi anyiɛɛɛ amɛhiɛ
Hail! No one walks ahead a Ga
17. Shi moŋ amɛkoŋ nɔ anyiɛɔ
But rather on the shoulders
18. Nɔ ni aaatsɔ amane lɛ, akpa
ashwie aha wɔ.
What will be a bad omen
Should be pushed away
19. Tswa! Omanyɛ aba – Hiao
Strike! let blessings come-let
it be

4.10 Libation for national events

The libation prayer for national functions is the longest. The first line to line six is identified as calling. There, the performer calls the attention of both the gathering and the ancestors.

Agoo! Agoo! Agoo!

Ataamsi kɛ AwomɛiHiao

Tswa! Tswa ! Tswa!

Agoo! Agoo! Agoo!

Ataamsi kɛ Awomɛi.....Hiao

Tswa! Tswa! Tswa!

Omanyɛ aba

Niimɛi kɛ Naamɛi a-Ju

Tsɛmɛi kɛ Nyɛmɛi a-Ju

Among the Ga people and most ethnic groups in Ghana, “Agoo” is used to call attention and to alert people during functions. Line 7-41 invokes the Spirits according to their Hierarchy. Starting with “Bɔ Mawu” that is the Supreme God and His appellations, then followed by ‘Asaase Afia’ which refers to the Earth god which ended on line 13. Nae, the god of the sea was the next to be invoked from line 15-22 with great and beautiful appellations. The fourth god is the god of Sakumo lagoon invoked from line 22 with its appellations up to line 35. The fifth god mentioned is Dede Abooyoo in line 36. Dede Abooyoo is the appellation of the Kɔɔle lagoon. The lagoon is located on the Accra High street in Korle Gorno not far from the Korle Bu Hospital. It is accorded a female status and it is highly known and respected for the belief that the god turned into a woman and saved the Ga people from the hands of Ashanti warriors when they once marched to Accra in attempt to fight and take the land from them.

A short request is made from line 47-57. Line 58 starts the narration of purpose which is combined with request again to line 70. Other smaller gods known and unknown were invoked from line 71-76 and the prayer is ended with a short request again from them.

Looking at this text, one can truly identify the five structures as confirmed by Dakubu (1981) and Adams (2010) which are (i) introduction (ii) invocation (iii) narration of purpose (iv) supplication of purpose and (v) conclusion.

These are found only in social libation prayer. The study shows that the Ga people have beautiful libation prayer texts for every occasion or situation. Some are long and others

very short. Though there is a formal procedure guiding the performance, the theme and experience of the performer depicts the content of the prayer text. There is always a calling which run through all the prayer texts. Narration of purpose is also common and there may be supplication.



Figure 10: Wulɔmɔ performing libation on Independence celebration.

Libation Prayer for Independence Day Celebration

A. Agoo! Agoo! Agoo!

Hello! Hello! Hello! Fathers

and

Atamɛi kɛ Awomɛi.....Hiao

mothers May it be

Tswa! Tswa! Tswa!	Strike! Strike! Strike!
omanye aba	Success crown our effort
ɣmɛnɛ ashi mɛ?	What is today?
ɣmɛnɛ ashi Ju	Today is Monday
Niimɛi kɛ Naamɛi a Ju	Oldmen and old women's Monday
B. Tɛmɛi kɛ nyɛmɛi a Ju....Hiao	Fathers and mothers Monday.....May it be
Bɔ Mawu o!	Creator God!
Bɔ Mawu o!	Creator God!
Ogbedadaada!	Omniscient of old
C. Okɛsofee, Shitsɛ! Hiao	You say and do (when you promise, you honour it) LandlordMay it be
Bo obɔ ni ojɔ!	You create and bless!
Otsweediapɔ,	When leaned on, one does not fall
Asaase Afia	Earth of Friday
Naa Odaa!	Here is your drink!
Tɛ Nae! Bosrobo! Mensa	Father, Sea Bosrobo, third born boy

D. Nae ee! Nae ei! Hiao	Hail the sea! Hail the sea!
Msiwura! Ododooma!	People's lord, the benevolent!
Kiŋ bi kiŋ! Amralobi amralo	King's son, king.(You are a prince and a king)
Oode Amugi o! Oode Amugi o!	You tell Amugi (you prophesy to Amugi)
Amsnfo! Amsnfo!	They weep and weep
E. Amɛɲnya! Amɛɲnya!Hiao	They rejoice and rejoice.....May it be
Mentu! Mentu!	You fly and fly
Alemle Sakumɔ!	November Sakumor (you do not dry in the winter)
Hei! Sakumɔ Klɔte!	Hail Sakumor Klotey!
Abɔ Tɛte akɛ Abɔ tɛɛ lɛ!	The second was created like the father
F. Osa tsoku! Hiao	You deserve a stumb (We will adore you)
Osa nyanyra!	You deserve a wine (We adore your protection)

Ofite, osaa!	You destroy, you repair (You initiate terminate)
Akrama, Opobi!	Akrama, the winner
Akoto! Akoto!	Akoto! Akoto!
G. Aakɛɛ ni oode! Hiao	When told, you say it (You prophesy and announce) May it be
Hei! Naa Yoomo Kɔmenyɛ!	Hail the old lady, Komey's mother
Ashamanj Kaale!	The strength of Ashaman
Okropɔj wu mba!	The eagle's husband arrives
Naa! Moomo Naa!	Old lady of our times
H. Hei! Dede Aboyoo o ...Hiao	Hail Dede Aboyoo May it be
Dede Aboyoo o....Hiao	Dede Aboyoo!
Dede Alanta!	Dede the deliverer!
Yoo ee yoo!	Woman of a woman
Samfee kponkpo!	Bunch of keys (you keep the keys to life)

- I. Osa tsi! Osa tɛklɛ....Hiao** You deserve the sword, you
deserve a oin cloth
- Bo! ojɔɔ niaahe. You cool down tempers
- Miitɛ nyɛ awo! I call you (plural) mother (I cry
to you, mum)
- Miitɛ nyɛ ataa! I call you (plural) father (I cry
to you, dad)
- Miitɛ nyɛ kɛ penya! I call you to respond
- J. Miitɛ nyɛ kɛ kwaatsɛli....Hiao** I call you for life.....May it be
- Ni shi ajɔ, To fertilize the land
- Ni mlɛ akwɛ. For crops to grow
- Ni wuo afu, For the sea to rise
- Ni ebanina wuogbɔ And scatter at the shore
- K. Ni obleku aka.....Hiao** For the clouds to gather
....May it be
- Ni eshwie shi. And fall on earth
- Ni ngblu agbu, For my stool to break
- Ni atsake. So that it is changed
- L. Miitɛ Nye bii awalaHiao** I call for the life of
babies...May it be
- Miitɛ nyɛ bii awala I call for the life of pregnancies

Ni ntako jurɔ akpɔ,	For my headgear to fall
Ni ebagbee mihis.	Before me direct
Tse! Bo ofo tso oma shi,	Lord! You planted the seed
Ni okɛɛ ablekuma abakuma wɔ	And commanded that we host others
M. Lɛɛlɛɛ! ablekuma ebakuma wɔHiao	Truly, we are hosting people today...May it be
ɲmɛnɛ gbi nɛɛ nɔ atɔɔ akpɔ Ghana	Today marks the day of republic
Ni wɔna heyeli kɛjɛ blɔfo dɛɲ	From shackles of colonialism
Aafeɛ kusum kɛkai gbi lɛ	We gather to mark the day
Koni odamɔ nɔ ofee Ghana ekome	For Ghana to unite
N. Ghana jaku yi walaHiao	Long live mother Ghana
Maɲhiɛnyielɔ Kufuo yi wala.	Long live the President Kuffour
Sɔɔlɔi, tsɔɔlɔi, datrɛ fɛɛ yi wala ei!	Ministers, Teachers, Doctors life unto you
Afi aya ni ebanina wɔ.	More years should come over us
Atswa akpe, wɔnɔ bɛ mli	When thousands are bombed, we are excluded

O. Tswa! Omanyɛ aba ...Hiao	Hail the life! Success should
Kputuanɔbii! kputuanɔbii o!	crowns our efforts May it be
Kɛjɛ Lanɔma kɛyashwie Ada	You, drinkers from the
Shwilao	tumblers
Wɔleee nyɛyi abɔ,	From Langmar to the Volta at
Wɔtsɛɛ mɔ ko,	Ada (from east and west)
P. Wɔshiii mɔ ko, Hiao	We cannot tell your numbers
Nyɛhea nyɛdaa	We invite you all
Nyɛdamɔ sɛɛ ni	We leave none of you....May it
Nyɛbua wɔhe	be
Q. Nyɛkpa ofɔ kɛ oshra.....Hiao	Have your (plural) drink
Nyɛkpa alale kɛ adidɛɔ	Stand far off
Wɔsɛɛ afi be nɛ,	And guide our ways
Wɔna eko wɔha nye	Prevent evil and
	misfortune...May it be
	Prevent the insanity and
	sterility
	A year from today
	We get more to offer to you

Tswa! omanye aba....Hiao

Hail the life! Success should
crown our effortsMay
it be

4.11 Style

Style is the literary element that describes the ways that the author uses his words. The author's word choices, sentence structure, figurative language and sentence arrangement which work together to establish mood, images and meaning. Engman (1961) says the choice may be determined by the subject matter, the occasion, the mood and temperament of the writer or performer. Style in libation text will therefore be defined as the techniques use by the performer to convey meaning. This includes his choices of words and stylistic devices.

The style of the Ga libation text is a unique one. The texts are full of literary devices which are discussed below:

4.11.1 Repetition

It is a device in which a word, phrase or an idea is expressed more than once in a piece of literary work for emphasis on a particular word or sentence. This could be repetition of words in the same line or part of it in one stanza.

1. Tswa, tswa, tswa Strike, strike, strike
2. Tswa, tswa, omanye aba Strike, strike, let blessings come
3. Tswa! Omanye aba Strike, let blessings come

National event libation

Agoo! Agoo! Agoo!(line 1)	Hail! Hail! Hail!
Tswa! Tswa! Tswa!(line 3)	Strike ! Strike ! Strike!
Bɔ Mawu o!	Creator God!
Bɔ Mawu o!(line 7 & 8)	Creator God!
Nae ei! Nae ei!(line 16)	Hail the sea !Hail the sea !
Oode Amugu o! Oode Amugi o!(line 19)	You tell Amugi !You tell Amugi!
Amɛmfo! Amɛmfo!(line 20)	They weep! They weep!
Amɛnyɔ! Amɛnyɔ!(line 21)	They rejoice !They rejoice!
Mɛntu! Mɛntu!(line 22)	You fly !You fly!
Akoto! Akoto!(line 30)	Akoto! Akoto!
Dede Aboyoo o!	Hail Korle Lagoon!
Dede Aboyoo o!(line 36, 37)	Hail Korle Lagoon!
Yoo ee yoo!(line 39)	Woman of a woman!
Miitɛ nyɛ bii awala (line 55 & 56)	I call for the life of babies
Miitɛ nyɛ bii awala	I call for the life of babies
Kputuanɔbii! Kputuanɔbii!(line 72)	You drinkers of tumbler ! You drinkers of tumblers!

Audience response repetition

Hiao!

Let it be

Tswa, tswa, tswa! Is used to draw the attention of the gathering at a ceremony at the same time to emphasize on the blessings needed from the gods.

4.11.2 Parallelism

Parallelism is the pairing of similarly constructed clauses, sentences or verses in a sequence in order to suggest some correspondence between them. It is also defined as the repetition of words, phrases or sentences that have the same grammatical structure or similar idea. There are three types of parallelism namely synonymous, antithetic and synthetic. The synonymous expresses the same sense in different but equivalent terms. The antithetic occurs when the correspondence of lines is by means of opposition in expressions or in sense only whereas the synthetic or constructive parallelism consists of similar form of construction.

Use of parallelism is one of the stylistic methods in the Ga libation text which makes it attractive. It also allows the speaker to maintain consistency and create balance flow of ideas. Parallelism is a tool for persuasion because of the repetition.

Niimsi a – Hɔɔ

Grandfather's Saturday

Naamsi – Hɔɔ

Grandmother's Saturday

Ona, onako

You see but not seen

Onu, onuko

You hear but not heard

Amaleee, Ajuuu	No lies, No stealing
Ataa lɛ, Ataa ni	Your father is your father
Awo lɛ, Awo ni	Your mother is your mother
Wɔssii ayi ati	May our seats increase
Wɔbɔlɔi ayi ati	May our brooms increase
Wɔje bu, wɔje nu nɔ	when we dig, may we meet water.
Gbɔ ni ba lɛ tɛɛ yiwala	Long life for the father
Enyɛ yiwala	Long life for the mother
Esɛɛ tuu, Ehiɛ faŋŋ	His back is black, his front clear
Ebatsu eha wɔ ni wɔye	May he work for us to eat.
Eko ata shi ni eko aba	One should sit for another to come.
Eke ediŋ ba	He came with black
Eke eyɛŋ aaaya	He will return with white.

National event libation

Okɛɛ ofee (line 10)	You say and you do
Bo obɔ ni ojɔɔ (line 11)	You create and bless
Osa tsoku! Osa nyanyra (line 26, 27)	You deserve a stumb! You deserve a vine
Ofite, osaa (line 28)	You destroy, you repair
Osa tsi! Osa tɛklɛ (line 41)	You deserve a sword ! you deserve a loin
Miitɛ nyɛ awo! Miitɛ nyɛ ataa (line 43/44)	I call you mother! I call you father

Wɔtsɛɛ mɔ ko, wɔshiii mɔko (line 75 & 76) We invite you all we leave none of
you

Ni shi ajɔ, Ni mlɛ akwɛ (line 47-48) To fertilize the land for crops to
grow

Ni wuo afu Ni ebanina wuogbɔ (line 49-50) For the sea to rise and scatter at the
shore

Ni Ableku aka, Ni eshwie shi (line 51-52) For the clouds to gather and fall
on earth

Ni ngblu agbu, Ni atsake (line 53-54) For my stool to break to be changed

Ni ntako jurɔ akpɔ, Ni ebagbee mihis (line 57-58) For my headgear to fall before
me

Ghana jaku yiwala Long live mother Ghana

Manhiɛnyisɔ yiwala (line 66-67) Long live the president

4.11.3 Rhetorical questions

A rhetorical question is a question asked as a way of making a statement, not really because one is expecting a definite answer from the audience or simply a question that does not demand an answer. The Ga libation texts have rhetorical questions.

Jee wɔgbee kome?

Are our voices one?

4.11.4 Symbolism

This is the use of symbols to represent ideas or emotions. This is another artistic device used in the Ga libation texts.

Wɔssii ayi ati – May our seats increase

(seat here, refers to the men in the family because in the Ga communities it is the men who sit on cases. This simply means ‘men should multiply in the family)

Wɔbɔlɔi ayi ati – May our brooms increase (multiply)

(women are commonly seen with brooms in the Ga communities cleaning their compounds each day. Brooms in this context refers to the women meaning ‘May our women multiply)

Wɔje bu, wɔje nu nɔ – when we dig, may we meet water.

(This is used to mean that one should make profit from his work)

Esɛɛ tuu – His back is dark

Ehiɛ faŋŋ – His front clear

(This is to mean that he should not go back but live)

Yei fɔ yei atsɔmɔ tɔi ni amɛwo kɛtara ɛhi – Mothers should be like bottles filled.

(Meaning mothers should be pregnant and give birth). It is a bad omen to be barren among the Ga people).

4.11.5 Simile

This is a vivid indirect comparison of two unlike things using ‘as’, ‘like’, ‘as if’ such and such as in the Ga libation text of an outdoorings of a baby, simile is identified.

Yei fɔ yei atsɔmɔ tɔi – Mothers should be like bottles filled.

(Here pregnant women are being compared to filled bottles)

4.11.6 Euphemism

Euphemism is a speech which states an unpleasant fact in a more pleasant way in order to conceal its real nature. It can also be defined as a mild or indirect word or expression substituted for one considered to be too harsh when referring to something unpleasant.

These are seen in the Ga libation texts. For example in the calling:

Agoo! Ataamɛi kɛ Awomɛi – Hail! Grandfathers and grandmothers

(Referring to the ancestors or the departed souls)

Ga humi the kɔɔyɔ tswaa dani owieɔ – A circumspect Ga do not talk until asked

(something happens before you reveal a secret)

4.11.7 Idiomatic expressions

Idiomatic expression is an expression, a word or phrase whose meaning is different from the individual words used. These are examples identified in the Ga libation text of the outdoorings of a baby :

- a) Wɔyɛ wɔnu, wɔkoji anɔ ajɔ wɔ – When we fetch and drink, may our joints be refreshed.(may we prosper)
- b) Eyi abagbo jɛŋ– May his head die in the world(may he live long)
- c) Kɛ wɔna tuu lɛ enyɔji –When we see black, his servants. (He should overcome bad omen or evil)
- d) Eko ata shi ni eko aba – One should sit for another to come.(He should get a lot of siblings)
- e) Eke ediŋ ba, eke eyɛŋ aaaya – He came with black but will return with white (He should have a long life)

4.11.8 Antithesis

This is where two unlike ideas are put against each other for effect and obvious contrast.

It may also be defined as the balancing of contrasted ideas, usually in the same sentence.

Some antithesis as used in the libation text of outdoorings of a baby among the Ga is:

Ona, onako – You see but not seen

Onu, onuko – You hear but not heard

National event libation

Aakɛ ni oode – when told you say it

4.11.9 Synecdoche

It is a figurative device in which part of an idea or object is used to represent the whole thing. Some of which are identified in the libation texts.

- i. **Agoo! Ataamei ke Awomei** – Hail! Grandfathers and grandmothers (Here the grandfathers and grandmothers refers to all the departed souls in the family)
- ii. **Aso owirefo nanakafo sulokplo ni aata he ko** – Any wicked or evil person somewhere (The wicked here is all enemies)
- iii. **Shia nɛɛ bii** – This house (The house is the entire family)
- iv. **Sho ke Hogbaa** gbea – Wednesday and Sunday should kill him (The two days Wednesday and Sunday stand for all bad days)

4.11.10 Personification

This is where non-living things are given human qualities or characters. This is another artistic feature used in the Ga libation text of an outdoor of a baby. During the outdoor of babies, the Ga use the moon to represent God. The babies are therefore shown to the moon which represents God. This is to thank the Supreme God for giving them a child at the same time telling the child there is a Supreme God.

Naa gbɔ ni ba le – Hail the stranger who came

Ɔmɛnɛ le – Today we are showing

miitsɔɔ tsotsoobi ei! him to the moon

The moon has no eyes to see and therefore cannot see the child but it has been given human qualities.

Ei! ηmεnε ashi mε? Ei! what day is today?

ηmεnε ashi Hεε Today is Saturday

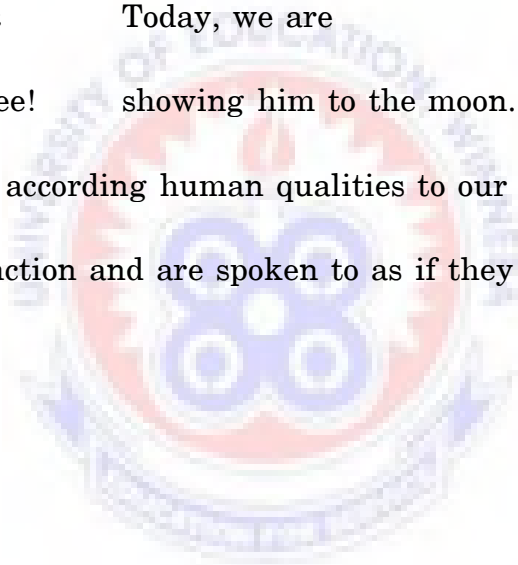
Niimsi a – Hεε Grandfathers Saturday

Naamsi a – Hεε Grandmothers Saturday

Naa, gbε ni balε Hail, the stranger who came

ηmεnε lε, wεkε lε Today, we are
miitsεε tsotsoobi ee! showing him to the moon.

Here, the Ga are according human qualities to our ancestors. They are invited to the function and are spoken to as if they are living and can hear.



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This study sought to find out the structure and style of the Ga libation text based on libation text collected on occasions like naming ceremony, festival, death and burial, installation of chief and national event among others.

The aim is to collect some libation texts to find out the structure and stylistic features. Also to look at the significance of libation among the Ga and further to identify some literary devices employed in the texts.

Purposive sampling technique was used to select Ga Mashi Community (Accra) which is the central of all the Ga states. A total sample size of twenty (20) respondents comprising ten (10) teachers from Senior High School, two (2) high priests and eight (8) elders in the Ga Mashi Community were interviewed.

Data was collected from both primary and secondary sources. The primary data was collected through the researcher's observation which was done through complete and participant observation and also interviews.

The secondary data was collected from documentation both published and unpublished. The study revealed that the Ga perform libation on all occasions and gatherings. There is libation performance on naming ceremonies, during puberty rites, marriage ceremonies, death and burial, enstoolment and destoolment of chiefs, festivals and community gatherings among others.

The study also revealed that liquids such as water, alcohol, and '*ɲmaadaa*' (corn wine) are items commonly used in libation among the Ga.

It further revealed that libation is performed mostly by spiritual leaders, family heads and elders in the community who are mostly men. On rare occasions women are allowed to perform the libation prayers especially during naming ceremonies and funerals.

It is instructive to note that libation consists of sacrificial pouring out of liquid and its importance lie in the act of pouring as the liquids that are poured out, depend on the type of ceremony. In most African communities wine, milk, honey, water, oil, alcohol and in some cases blood are used. The Ga are noted for using alcohol, palm wine and corn wine depending on the occasion. It also came out that calabash, glass or dried coconut tumblers are used in performing the libation prayers but at public or community functions, drinks are poured directly from the bottle.

The study again revealed that libation is performed at all social gatherings to invite the Supreme God and ancestors. It is also performed in shrines before the lesser gods, and entrances of houses, at the beach, chief's palace and junctions in the communities or outskirts depending on the occasion.

It also came out that, the Ga perform libation anywhere in the presence of other people who support the prayer being said. It is performed anytime, that is, at dawn, in the morning, afternoon, evening or deep in the night depending on the purpose and the occasion.

It also came to light that the performer of libation prayer can sit, stand, and squat or kneel down to perform the prayers. The performer removes his slippers from his feet. If he is wearing cloths, he removes the cloth from his shoulder and folds it at the waist. The one

assisting him then gives him the glass or calabash and pours in the drink. In the case of a national event or a community gathering, the bottle containing the drink is handed over to the performer of the libation. The performer lifts the drink up as he calls upon the Almighty God through his appellations and makes his requests. When the performer is a '*Wulomo*', a chief or traditional leader or head of a clan, the one who assists him in the prayers bows and hits the tip of the glass which the performer will be using three times before pouring out the drink. During national events and when rituals are being performed for the deities, the drink is poured out directly from the bottle. As the performer prays the gathering response '*hiao*' meaning 'may it be'.

It also shows that the Ga have libation for thanksgiving, for blessing, appeal for forgiveness of one's wrong doing and then for invoking curses.

It was further observed that during the performance of libation prayer, the Ga evoke all, two or one of the following spirits. That is the Supreme God, the deities, the lesser gods and or the ancestors.

The Ga believe in the Supreme God who created the universe and its contents. They attribute to this Supreme God power, justice, beneficence, omniscience and eternity. They also know Him to be the omnipotent who has power over life and death and who is the final authority in all matters.

The study shows that the Ga also believe in deities (*wowɔi/jemawɔji*). They include '*Nae*' (the sea god), '*Asaase Afi*' (the Earth god), '*Bleku*' (the rain god) and others like '*La kpa*', '*Sakumɔ*', '*Kɔɔle*', '*Kpeshie*' and '*Laloi*'. These deities are addressed accordingly in order of their relevance to the gathering during social functions.

They also believe in lesser gods whom they consider to be smaller children of the almighty God, who have powers and are closer to God than man.

In addition, the Ga believe in life after death and that death is not the end of one's life but a transition point to the ancestral world where they live as spirit and they are invited during libation and this also compels them to give a befitting burial to a deceased relative. They also believe that not all who died qualify to be an ancestor rather, people who gave birth and who died natural death having attained the age of seventy years or more and lived an exemplary life when they were alive.

The following were identified as significance of libation texts:

- i. That libation is meant to link human beings to God and their fellow human beings.
- ii. That libation gives a sense of protection as one invokes the Supreme Being, the ancestors and the lesser divinities.
- iii. It further brings about solidarity and helps to cement relationships.
- iv. It expresses belief in the Supreme Being, the ancestors and lesser divinities.
- v. That sins against ancestors is sometimes put right by the pouring of libation since it is regarded as prayer.
- vi. That libation prayer promotes mutual trust, confidence and social harmony as the people come together to pray to one God.
- vii. In addition libation is identified as the best known means for the human beings to contact the spiritual world.

- viii. Libation prayer is used to invoke ancestors to participate in all the activities of the living.

Anti (1987) says that libation is used as a means of communicating and soliciting blessings from the spiritual beings.

The Ga believe libation is performed to seek blessing from the Supreme God. During naming ceremonies of the Ga, blessing are requested through libation for the baby to live a long and peaceful life, for the parents to be blessed or prosper so as to cater for the child and also asks for the child to be truthful and hardworking to grow to be a useful citizen. In addition, through libation, appeals are made to the gods to forgive sins committed.

The study on the structure revealed that the libation prayer performed at different events is almost the same and that the form of the libation prayer and the purpose of performing the libation differ from one event to the other. The form of prayer is constant but the length and the content varies.

The Ga libation text, therefore, consists of the following elements: Invocation of divine beings and ancestral shade, explanation for summons and supplication of divine beings whereas others are identified to have (i) Introduction (ii) Invocations (iii) Narration of purpose (iv) Supplication and (v) Conclusion.

The Ga libation text also displays numerous stylistic devices which make the prayer very attractive. These include rhetorical questions, symbolisms, simile, euphemism, parallelisms and idiom.

5.1 Conclusion

From all the discussions above, it is clear that the Ga like other ethnic groups across the African continent, have a rich and beautiful culture which they exhibit through the libation prayer text and which needs to be sustained so as not be eroded to a pitiable background by foreign cultures. The need for the sustenance of this aspect of the culture cannot be overemphasized since it lies at the very foundation of the Ga people. It is very clear from the study that almost all spheres of the existence of the Ga, there is the need for one prayer or the other to be said and these prayers are carried out through the libation text.

5.2 Recommendations

Based on the findings and the conclusion arrived at, the researcher is making the following recommendations:

The teaching of culture should be promoted. This must be done from pre-school up to tertiary level. Culture must be taught as a subject on its own to enable our children to appreciate and preserve our culture. In addition, the mass media need to be actively involved in the promotion of our culture by encouraging short dramas and storytelling among others aspects of oral literature on their programme outlines. Cultural festivals must be well structured by the Ghana Education Service in our schools.

There is also the need for more researchers to research into these areas of literature and come out with findings that will help us maintain our traditions and culture.

In addition more books need to be written on our oral literatures especially in our various local languages since lack of written materials on them do not encourage or motivate their teaching and learning in the schools.

The researcher also recommends that our traditional leaders help in packaging our culture to be abreast of current advancements in the world to make it more appealing to our youth and to be appreciated by people from other cultures. This will ensure that our culture is not regarded by other nationals as something fetish or devilish.

It is also the researchers' conviction that, when teachers who handle these subjects are well motivated with the adequate resource materials, their morale will be boosted to enable them handle the subject in a more motivating manner to attract the interest of the students. Cultural festivals can be organized at local, district, regional and national levels with attractive awards given to deserving students.



REFERENCES

- Abdul-Rahaman, M. (2014). *The Artistry of Libation Prayer Text Among the Dagbamba*. Mphil thesis: University of Education, Winneba.
- Ablorh-Odjidja, J. (1961). *Pluralization in Ga*. Accra: Macmillan Press.
- Adams, G. (2010). Libation text: Aesthetic of language of the Nae Wulomo's performance. *African culture and languages*, 1, 45-56.
- Adoma, P. (2004). *The history of indigenous slavery in Ghana, From 15th to 17th Century*. Legon. Accra: Sub-Sahara Publishers.
- Agyarko, R. O. (2005). *Libation in African Christian Theology: Acritical comparism of the views of Kwasi Sarpong, Kwesi Dickson, John Pobee and Kwame Bediako*. Mphil thesis: University of the Western Cape, South Africa.
- Agyekum, K. (2013). *Introduction to literature*. Legon Accra: Adwinsa Publications.
- Amartey, A. (1999). *Omanye Aba* (New ed.). Accra: Bureau of Ghana languages.
- Amartey, A. A. (1990). *Omanye Aba* (2nd ed.). Accra: Bureau of Ghana languages.
- Anteh, E. (1987). *Ga salutation*. Accra: Bureau of Ghana Languages.
- Anti, K. (1987). *Libation in the Old Testament and Akan life and thought. A critique*. Dissertation submitted to Selly Oak College, : Birmingham. Retrieved from <http://www.cehd.ewu.edu/faculty.htm> 10/01/2016.
- Antubam, K. (1963). *Ghana's heritage of Culture*. Leipzig: Koehler & Amelang.
- Babbie, E. (2002). *Practicing Social Research* (6th ed.). California: Wadsworth Publishing Company.
- Creswell, J. (2013). *Qualitative Inquiry Research Design* (3rd ed.). U.S.A: Sage Publications.
- Dakubu, M. E. (2007). Verb Sequencing Constraints in Ga: Serial Verb Constructions and the Extended Verb Complex. In S. Müller (Ed.), *Proceedings of the HPSG07 Conference*. CSLI Publications. Retrieved July 25, 2015, from <http://csli-publications.sta>
- Dakubu, M. K. (1981). *One Voice: The Linguistics Culture of an Accra Lineage*. Leiden.
- Dickson, K. (1984). *Theology in Africa*. London : Darton Longman and Todd.
- Engman, E. (1961). *Ganyobi*. Accra: Bereau of Ghana Languages.

- Essel, O. Q. (2014). The libation art in art of Ghana: Linking the unlinked. *International Journal of African Society, Culture and Tradition*, 1(1), 39-49.
- Gyekye, K. (1996). *African cultural values: An introduction*. Accra: Sankofa Publishing Company.
- Idowu, E. B. (1962). *Olodumare: God in Yoruba Belief*. London: Longmans.
- Kilson, M. (1969). Libation is Ga rituals. *Religion in Africa*, 1, 11-18.
- Kilson, M. (1981). Prayer and song in Ga ritual. *Religion in Africa*, 16-19. Retrieved August 15, 2015, from <http://www.jstor.org/stable/1581162>
- Koul, L. (1984). *Methodology of Educational Research*. New Delhi: Vikas Publishing House P.V.T. Ltd.
- Mbiti, J. (1969). *African religion and philosophy*. London: Heinemann.
- Michael, A. (1998, February 1). Christianity, Libation and Utility . *West Africa*, 1, 9-15.
- Nortey, V., & Adokwei, A. (2005). *Kasemɔ Ga*. Accra: Sedco Publishing Ltd.
- Nukunya, G. (2003). *Tradition and change in Ghana: An Introduction to cultural Anthropology* (2nd ed.). Accra: Ghana University Press.
- Odotei, I. (2013). *A True History of the Ga People, Article 2013*.
- Okpewho, I. (1992). *Oral performance in Africa*. Ibadan: Spectrum Books Press.
- Opoku, A. K. (1978). *West African Traditional Religion*. Accra: Accra FEB International Press Ltd.
- Opoku, A. K. (1998). West African Traditional Religion . In M. John, *African Religions & Philosophy* (pp. 5-10). London: Heinemann, FEP International Private limited.
- Pobee, J. (1979). *Toward an African Theology*. Nashville: Abingdon.
- Punch, F. (2005). *Introduction to Social Research*. London: Saga Publications Ltd.
- Sarpong, P. K. (1974). *Ghana in Retrospect: Some Aspect of Ghanaian Culture*. Tema: Ghana Publishing Corporation.
- Seidu, A. (2006). *Modern Approach to Research in Educational Administration for Research Students*. Kumasi: Payless Publication Ltd.
- Straits, B., & Royce, A. (2010). *Approaches to Social Research* (5 ed.). New York: Oxford University Press.

Walliman, N. (2011). *Research Methods: The Basics*. U.S.A: Routledge.



APPENDIX

INTERVIEW GUIDE

UNIVERSITY OF EDUCATION, WINNEBA

FACULTY OF LANGUAGES, AJUMAKO

This interview guide is designed to seek information from Elders in the Ga Mashie Community and teachers of the language on the structure and style of the Ga libation text.

1. What is libation?
2. When is libation performed?
3. How is libation performed?
4. Who performs libation?
5. What items are used in performing libation?
6. How is libation performed?
7. What is the structure of the libation prayer?
8. Is the libation prayer fixed?
9. What stylistic features have the libation prayer?
10. How significant is the libation prayer text?