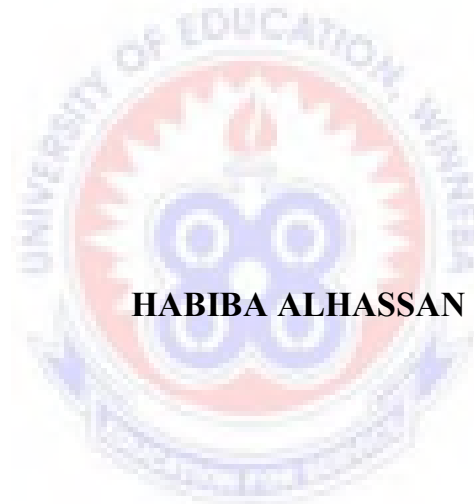


UNIVERSITY OF EDUCATION, WINNEBA

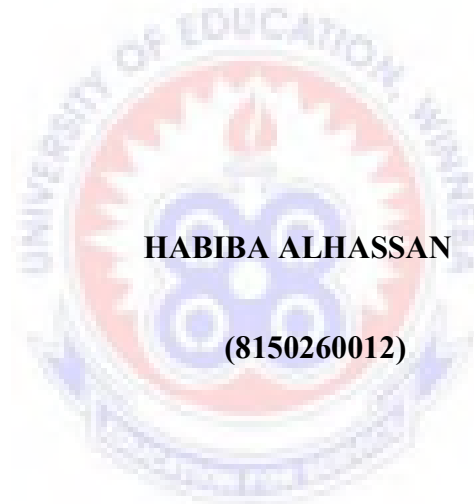
LITERARY ANALYSIS OF FAREFARI WOMEN SONGS



HABIBA ALHASSAN

UNIVERSITY OF EDUCATION, WINNEBA

LITERARY ANALYSIS OF FAREFARI WOMEN SONGS



HABIBA ALHASSAN

(8150260012)

**A THESIS IN THE DEPARTMENT OF GUR-GONJA, FACULTY OF
GHANAIAN LANGUAGES EDUCATION, SUBMITTED TO THE SCHOOL
OF GRADUATE STUDIES, UNIVERSITY OF EDUCATION, WINNEBA IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF
THE MASTER OF PHILOSOPHY (M. PHIL) DEGREE IN GHANAIAN
LANGUAGE STUDIES (GURENE).**

JULY, 2017

DECLARATION

STUDENT'S DECLARATION

I, HABIBA ALHASSAN, 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, Prof. AVEA EPHRAIM NSOH, hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis /Dissertation / Project as laid down by the University of Education, Winneba.

SIGNATURE:

DATE:

ACKNOWLEDGEMENTS

I owe a lot of gratitude to my supervisor, Professor Ephraim Avea Nsoh. I am grateful to you for making time out of your busy schedule and for sacrificing your holidays and weekends to help me with my thesis.

I am also grateful to my Head of Department, Dr. Samuel Awinkene Atintono and Mr. James Azure Ababila for their immeasurable support throughout this thesis work. May God richly bless you and give you back with all what you spent on me.

I am particularly grateful to Madam Helen Atipoka Adongo and Mr. Samuel Alhassan Issah my lecturers who are Ph.D. candidates at University of Ghana and the University of Frankfurt, Germany respectively, for spending time on the phone to advise and encourage me to complete this thesis on time.

I want to acknowledge Mr. Collins Sowah Walanyo for his advice and contributions on my thesis, may God increase you in knowledge. I am also grateful to Mr. Bodua-Mango Kenneth for finding time to read through my work.

I also would like to thank all lecturers who thought me literature especially, Dr. James Saanchi and Madam Christine Hammond. I thank you for inspiring me. I also say a big thank you to all lecturers teaching the Northern Languages for their encouragement and directions given to me throughout the period I was writing my thesis, especially Mr. Abdul Hakim Umar and Mr. Sanortey Dikpetey.

I also want to thank my whole family especially my Father Alhaji Alhassan Akurigo and his four wives for educating me.

I want to thank Madam Alice Avea and her children for the love and hospitality they always give me anytime I go to the house to meet my Supervisor. I cannot pay for the food I ate in your kitchen. God will richly bless you, mum (Ayié).

Hajia Zenabu Amadu and her group are duly acknowledged for granting me interviews and the songs to be recorded. Finally, I thank my colleagues and friends especially Hamza Alphones Ayimbisa, Nindow Osman, Alhassan Dahamani, Samuel Apaare Adongo, Gifty Ayamga, Gloria Agbanu and Asira-Sɔ Awebire Avea for their contributions in this thesis.



DEDICATION

This thesis is dedicated to my beloved mother, Salamatu Atampogebire Alhassan, and to my late brother NABA as well as my late aunty FUSHENA.



TABLE OF CONTENTS

Contents	Page
DECLARATION	ii
ACKNOWLEDGEMENTS	iii
DEDICATION	v
TABLE OF CONTENTS	vii
LIST OF FIGURES	xi
LIST OF PICTURES	xii
LIST OF ABBREVIATIONS	xiii
ABSTRACT	xiv
CHAPTER ONE: INTRODUCTION	1
1.0 Background of the Study	1
1.1 The Farefari people and their Language	4
1.2 Problem Statement	7
1.3 Purpose of the Study	9
1.4 Objectives of the Study	9
1.5 Research Questions	9
1.6 Significance of the Study	9
1.7 Limitations of the Study	10
1.8 Delimitations of the Study	11
1.9 Organisation of the thesis	11
1.10 Summary	12
CHAPTER TWO: LITERATURE REVIEW	13
2.0 Introduction	13
2.1 The State of Farefari Songs	13

2.2 Documentation of the Farefari oral genres	14
2.3 Farefari song genres, dead or alive?	16
2.4 Summary	19
CHAPTER THREE: METHODOLOGY	20
3.0 Introduction	20
3.1 Research design	20
3.2 Sample Size and Sampling Techniques	21
3.3 Instrumentation and data collection procedure	22
3.4 Data presentation and analysis methods	23
3.5 Summary	24
CHAPTER FOUR: THE NATURE AND PERFORMANCE OF ANAANUURE	
PŒGESI YUUMA (APY)	24
4.0 Introduction	25
4.1 What constitutes Anaanuure pŒgesi yuuma (APY)	25
4.1.1 The formation of Anaanuure groups	26
4.1.2 Difference between the Anaanuure Groups and the Women Groups	29
4.1.3 Similarities between the Anaanuure Groups and the Women Groups	30
4.2 The role of the performer and their audience in <i>Anaanuure PŒgesi yuuma</i> (<i>APY</i>)	31
4.2.1 The role of the lead singer	31
4.2.2 The role of the chorus singers	32
4.2.3 The role of the audience	33
4.3 The Varieties of Songs performed by the Anaanuure Women	39
4.4 Accompaniment	41
4.5 Summary	44

CHAPTER FIVE: THE INTERPRETATION OF WA“A YUUMA (DANCEABLE SONGS) AND YUUMA MA“A(ONLY SINGING) IN THE PERFORMANCE OF ANAANUURE PŒGESI YUUMA (APY).	45
5.0 Introduction	45
5.1 Wa“a yuuma (danceable songs)	45
5.1.1 Dancing and pointing at the sky	47
5.1.2 Pointing the five fingers to the ground.	48
5.1.3 A dancer tying her cloth around her waist	48
5.1.4 Dancing and scaring the competitor with blows.	49
5.1.5 A dancer pretending not to start well	49
5.1.6 Dancing and going to stop in front of someone	50
5.1.7 Dancing while holding the waist or pretending to be an old woman	51
5.1.8 Self-introductions after a good dance	52
5.2 <i>Yuuma ma“a</i> (non-danceable songs)	54
5.3 Summary	58
CHAPTER SIX: STYLISTIC FEATURES COMMONLY ASSOCIATED WITH ANAANUURE PŒGESI YUUMA (APY)	59
6.0 Introduction	59
6.1 Stylistics Features	59
6.1.1 Idiophones in Anaanuure pŒgesi yuuma	65
6.1.2 Hyperboles in Anaanuure PŒgesi yuuma	66
6.1.3 Similes in Anaanuure PŒgesi yuuma	67
6.1.4 Personifications in Anaanuure PŒgesi yuuma	68
6.1.5 Rhetorical questions in Anaanuure PŒgesi yuuma	69

6.1.7 Euphemisms in Anaanuure Pɔgesi yuuma	71
6.1.8 Repetitions in Anaanuure Pɔgesi yuuma	74
6.2 Summary	79
CHAPTER SEVEN: THEMATIC ANALYSIS OF ANAANUURE PɔGESI YUUMA (APY)	79
7.0 Introduction	80
7.1 The main themes addressed in Anaanuure pɔgesi yuuma. (APY)	80
7.1.1 Theme of advice in Anaanuure Pɔgesi yuuma (APY)	80
7.1.2 Theme of anger/criticism in Anaanuure Pɔgesi yuuma (APY)	84
7.1.3 Theme of sarcasm in Anaanuure Pɔgesi yuuma (APY)	85
7.1.4 Theme of prayer/pleading in Anaanuure Pɔgesi yuuma (APY)	87
7.1.5 Theme of praise in Anaanuure Pɔgesi yuuma (APY)	88
7.1.6 Theme of peace in Anaanuure Pɔgesi yuuma (APY)	89
7.1.7 Theme of awareness creation in Anaanuure Pɔgesi yuuma (APY)	90
7.1.8 Theme of regret in Anaanuure Pɔgesi yuuma (APY)	91
7.1.9 Theme of mourning in Anaanuure Pɔgesi yuuma (APY)	92
7.2 Summary	93
CHAPTER EIGHT: SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS	94
8.0 Introductions	94
8.1 Summary	94
8.2 Findings	95
8.3 Conclusions	97
8.4 Recommendation	98

APPENDIX A	102
APPENDIX B	130
APPENDIX C	131



LIST OF FIGURES

Figure	Page
1: Genetic relationship of Farefari to other Gur languages within the Niger-Congo family.	5
2: Map representing the Farefari speech community	7



LIST OF PICTURES

Picture	Page
1: Modern maracas being played by the women	43
2: Dancing and pointing at the sky	47
3: Pointing the five fingers to the ground	48
4: A dancer tying her cloth around her waist	49
5: Dancing and scaring the competitor with blows	49
6: A dancer pretending not to start well	50
7: Dancing and going to stop in front of someone	51
8: Dancing while holding the waist or pretending to be an old woman	52
9: Self-introductions after a good dance	52



LIST OF ABBREVIATIONS

„APY“	Anaanuure pɔgesi yuuma
„C.S.M“	Cerebrospinal Meningitis
„C“	Chorus Singers
„L.S.“	Lead Singer
„P.C“	Personal Communication
„REF“	Refrain



ABSTRACT

This study examines a literary appreciation of fifteen *Anaanuure Pɔgesi yuuma* (APY), a genre of music among the Farefari people. The Farefari people are the speakers of Gurene; Mmabia language, spoken by about 500,000 people, in the Upper East Region of Ghana. The study established that, women groups that sing these songs are an evolution from a long singing tradition among women in the Farefari community. With regard to the nature of the songs, the songs can be categorized into either (*wa" a yuuma*) "danceable" or (*yuuma ma" ɔ*) "non-danceable" songs. These songs are accompanied by stamping of the feet, clapping, dancing, body movement, of the tongue, and the use of maracas. The songs are also laced with the use of appellations, proverbs, interjections and code mixing. The study also proved that, the songs are mostly composed by the lead singer and in some cases by some of the chorus singers. However, the songs may sometimes be renditions of folk songs. The study also found that the songs can be used to narrate stories; either fiction or actual happenings in society. With regard to scope, I have found out that, *Anaanuure Pɔgesi yuuma* (APY) address many aspects/themes of life; advice, anger/criticism, sarcasm, pleading/prayer, praise, peace, awareness creation, regret, and mourning. Structurally, the study shows that the singing involves call and response. The lines are arranged in short and long stanzas or lines depending on the type and length of the song, as well as the style of the composer. Usually, each refrain in the songs is a partial repetition of the previous stanza. Finally, *Anaanuure Pɔgesi yuuma* (APY) exhibit the following stylistic features: idiophones, hyperboles, similes, personifications, rhetorical questions, symbolisms, euphemisms, and repetitions. Data used for this research was taken from a collection of songs recorded between October and November 2016 at Feo, Soe, Namoo, Bongo town, Boko and Zɔkɔ, all in the Bongo District of Ghana, whilst others were selected from Atintono archives manuscripts collected in 2010.

CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

This research investigates *Anaamuure pɔgesi yuuma*¹(APY), a genre of songs in Farefari a Mabia language, spoken by about 500,000 people mainly located in the Upper East Region of Ghana. The study appreciates these women songs literarily. It is these *Anaamuure pɔgesi yuuma* that are described as women songs or APY in the work.

The Farefari have various forms of activities that they do to entertain themselves. Prominent among them are songs and instrumentals. The song related entertainments in the Farefari culture may be classified into various genres such as *kɔlegɔ*,² *yɔŋɔ*,³ *pitesi*,⁴ *duureŋa*,⁵ *nasāsi*⁶ and *Anaamuure pɔgesi yuuma/baasi* among others. All these forms of entertainment can be performed at funerals, festival (Adaakɔya, Kibesa, Azambene etc.), chief's palace and durbar grounds etc. These different genres of oral literature are performed by different age groups and genders

¹*Anaamuure pɔgesi Yuma* (APY) refers to songs that are composed and rendered or performed by various women groups in the Farefari Community.

² *Kɔlegɔ* is a local guitar made with two strings joined to a calabash and a stick to make a rhythmic and melodic sound which is accompanied by singing. Singers of *kɔlegɔ* are men or young boys. King Ayisoba, Stevo, Guyone and Ayuune Sulley among others who are singers of *kɔlegɔ* music, are known in Ghana and in some parts of the world. *Kɔlegɔ* is one of the Farefari oral genres which are still much alive.

³ *Yɔŋɔ* is a type of oral performance rendered by men but can sometimes be joined in by some women. *Yɔŋɔ* is performed using *dinlaŋa* or *dinlasi/dinlɔnɔ* (a sizeble metal rattles for palm) to make melodic sounds, accompanied with singing and energetic dancing.

⁴ *Pitesi* (sg *piteŋa*) is performed by one person usually a man or two or more additional people, using a small metal rattles for fingers, used to create sound for the performances. This sound now goes with singing usually praise songs to praise chiefs, elders and so on. The singing is led by one person.

⁵ *Duureŋa* is a *kɔlegɔ*-like object, played by a man or a young adult (male) as he sings on various themes. The performance usually backed with maracas (*sin-yaka*) to add more beauty to the performance.

⁶ *Nasāsi* is similar to *yɔŋɔ*. Dancers of *nasāsi* put on a number of metal rattle for the feet around their ankles, they also put on heavy sandals to create melodious sounds as they stamp their feet uniformly to dance. The onomatopoeia name *nasāsi* depicts the sounds the dance makes as the dancers perform. The performance also goes with singing.

and at different places and for different purposes. However, this research would focus on *Anaamuure pɔgesi yuuma* (APY).

According to Nsoh *et.al* (2010 p72) “a song is a very loose term for various art forms performed in different social contexts either accompanied or unaccompanied by dance, clapping, or musical instruments like drums, maracas etc.” Songs are therefore a set of words or oral poetry that is meant to be sung in gatherings for a purpose.

*Anaamuure*⁷ *pɔgesi yuuma* (APY) are songs composed and sung by various groups of women in the Farefari Community. The songs are accompanied by clapping and dancing and by the use of maracas (*sin-yaka*), which is sometimes held by the lead singer or some of the women to make melodious sounds to add more beauty to the performances. Before I continue, it is important to state that, *yuuma* (songs) in Farefari are definitely different from *baasi* (dirge-like songs) in some cases. Subsequently, we would use the two words interchangeably to refer to the same thing. However, there is a limitation as to what extent one can use them interchangeably. *Kuure baanya*⁸ For instance, cannot be used to refer to *yuuma*.

These *Anaamuure pɔgesi yuuma* (APY) are mainly performed by women but sometimes men may join as a means of motivation to the women. Men may also sometimes join in when they are touched by some of the appellations used in the songs to address them, their families or clans. Though the women compose most of these songs, they sometimes sing some already existing folk songs.

⁷ *Anaamuure* basically means unity. In the Farefari Community, many people come together to work in the same interest. These women groups are common and they are popularly known as *Anaamuure pɔgesi*. They work together to achieve a common goal. Singing is one key element found among these women groups.

⁸ *Kuurebaanya* or *kubaasi* are dirges in the Farefari community sung by men in funeral houses as part of the rituals when performing a funeral. As *yuuma* that can be sung anywhere, some *baasi* such as *kuurebaanya* is an abomination to be sung anyhow.

The name for the songs *Anaanuure pɔgesi yuuma* (APY), allows one to predict they are sung by women. The songs are mainly performed by women because they involve clapping of the hands and shrill ⁹ (*kin-kɛleŋa*) which are usually done by females. In terms of gender, men or boys are seen as *burapɔgesi*¹⁰ to be exhibiting these skills in oral performance in the Farefari communities. Aside these, some of the words in the songs sometimes, are gendered hence it would not permit men to sing them. For instance, the lead singers in the process of singing would say *n pɔgetaaba yama yeti bo?, n pɔgetaaba yama ŋwɔn ya yo?* “My colleague women what did you say?, my colleague women have you heard?” and so on. Then the women will now sing the chorus along in response to the lead singer. During my search for data, I never came across a male lead singer, singing APY. Probably, if I had met one, in his singing he will definitely say *n burataaba...* “my colleague men...” Female children can also perform these songs in schools and colleges as part of their cultural performance. Also, the female children sing at a home, mostly a house that is yet to perform a funeral for a deceased family member.

These APY are sang at funeral grounds¹¹ to console the deceased family, goodbye the dead, praise the dead or criticize the dead if he or she did not live an exemplary life while on earth. These songs can also be sung as part of the rituals at the funerals. In recent times, these APY are also sung in gatherings like political rallies to praise politicians and wish them well or criticize them if they are not able to fulfill their promises. The women songs are used as entertainment that unites them.

⁹ Generally in the Farefari culture, men do not involve in clapping of hands or making shrill ululation sound (*kinkeliŋa*); thus songs that involve the clapping of hands are usually the preserve of women.

¹⁰ *Burapɔgesi*; literally, means “men-women”, this is when men exhibit some kind of female behaviour in them.

¹¹ It is important to note that though the women songs are sometimes sung at funeral grounds they are different from dirges.

This has automatically given them a name „*Ananuure pɔgesi*” which literally means „united women”.

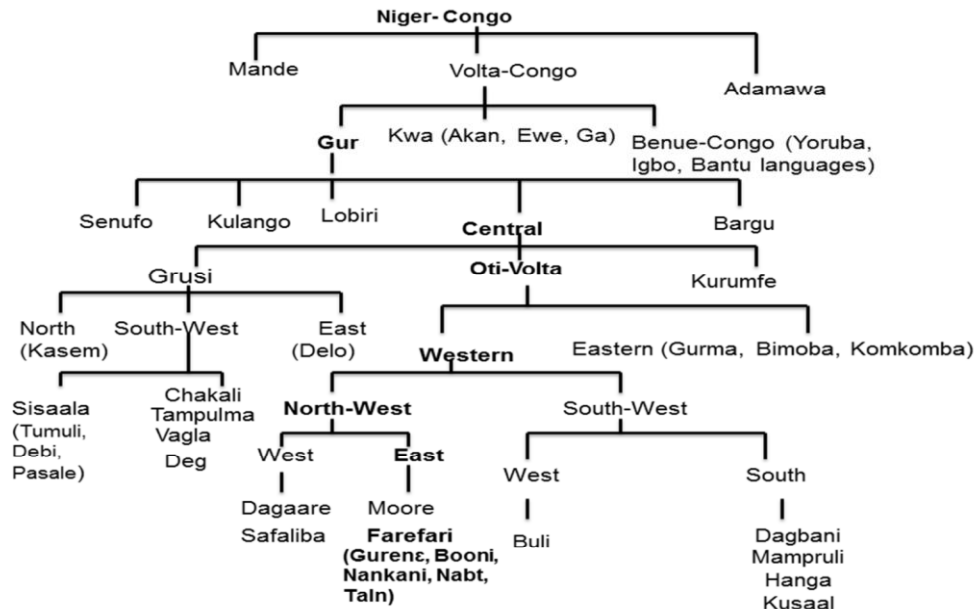
The *Anaanuure pɔgesi yuuma* cover various thematic areas such as praise, criticism of deviant behaviour, societal beliefs, values, sarcasm, advice, and love among others. Due to the above thematic areas, the singers of these songs are seen by society as talented, entertainers, bold, and learned because they seem to know most clan names and appellations for many people especially prominent people in the society. Also, they are not scared to criticize any person or groups in their songs when they go wrong. For example, it is common to find people making comments like *da base ti pɔgesi wum yele wa, ba wan dike fu yuum* “be careful women do not hear this, they will put you into singing.”

The study employed a qualitative method in analyzing the data. The data was taken from primary sources, (I consulted the women and took audio and video recordings of the songs at Feo a village under Bongo District of Ghana.) and secondary sources (from Atintono 2010) songs manuscript. The work aims to document and to bring out the stylistic and literary features employed in these women songs.

1.1 The Farefari people and their Language

Farefari is a generic name which covers Nabt, Taln, Boone, Nikare and Gurene (see Nsoh 2011). Farefari belongs to the Mmabia language group. It belongs mostly to the Niger-Congo phylum and a sub-group of the Oti-Volta language family. Farefari is mostly spoken in the Upper East Region of Ghana by about 500,000 people (Ghana Housing and population, census 2010). According to Nsoh & Adjei (2010) about 25,000 Farefari people live across the borders in Burkina Faso. Farefari is surrounded by Moore (in Burkina Faso), Buli, Kasem, kusaal and Mampruli in Ghana

Figure 1 below shows the genetic relationships of Farefari to other Mmabia languages within the Niger-Congo family. Its closest relatives are Moore (spoken in



Burkina Faso), Dagaare (Upper West Region) and Safaliba (Northern Region). (Atintono 2013, Nsoh 2011 and Dakubu 1997).

Figure 1: A genetic relationship of Farefari to other Mmabia languages within the Niger-Congo family. The figure is adopted from Atintono (2013)

The language is made up of five dialects: Boone, Ninkare, Taln, Nabt and Gurene (Atintono, 2013, Nsoh 2011, 1997, Dakubu 1996, Naden 1988, Adongo 2008 and Ababila 2006). Boone, spoken in Boono, Taln spoken in Tongo, Ba'a etc, Nabt spoken in Kongo, Nangori etc, Ninkare spoken in Doba, Kandiga, Miirigu etc, and Gurene spoken in Bolga, Zuarugu, Zoko, Vea, Nyaariga, Bongo-soe, Namoo, Boko etc. Though there are differences in these dialects they are mutually intelligible in most cases (Naden and Schaeffer 1973). The study, therefore, is going to focus on the Gurene dialect of the Farefari language. The Gurene dialect itself has a number of varieties spoken in some towns and villages which are recognizable and distinct in

speech. Each variety is sometimes associated with a particular village name (Atintono, 2013, Nsoh 1997). For instance, Gurene speakers from Namoo, Zoko and Vea speak Namuune, Zagene and veene respectively.

The Farefari people are mainly known for subsistence farming, pottery, and weaving craft. They are also known for the brewing of *pito*¹², petty trading and small-scale mining.

With regard to education, Gurene is studied at some Colleges of Education in Ghana, University of Education, Winneba and the University of Ghana. Even though Gurene is studied in the University, it is still under researched. According to Nsoh (2010) the first ever Gurene material may have been published on culture, in 1920 by A. W. Cardinal. The early Catholic white fathers also contributed to the language literature. Most of their works were written in ink and are not dated or not available to scholars in the language. Atintono (2013) also argue that, the contribution of the Catholic missionaries in the 1970s is also worthy to mention. A notable piece of work is an unpublished grammar of Gurene based on the Bolga dialect by a Catholic priest, Ken Haskew (n.d.). Aside from the church, early scholars of the language also wrote on various aspects of the culture and linguistics of the language. Fortunately, in recent times, lecturers, graduate and undergraduates students of the University of Education, Winneba, and University of Ghana have also written a lot on the language.

Though the literacy rate of the language is low, all the 6 radio stations in Bolgatanga run programmes in the language. Among these radio stations, *Radio Gurene* is dedicated to programmes only on the language and culture of the Farefari people.

¹² *Pito* is a locally brewed beer in the Upper East Region and other parts of Northern part of Ghana.



Many of the singers of APY are illiterates so they are unable to document them. Even if they had, the idea of their songs is to bring them together and to enjoy themselves. They do not have the motivation to document it. Therefore, someone has to collect and document these songs to save them for future use. Also, since they are oral, they can easily disappear. People may not even know the owners of these songs in years to come.

The women's songs express the beliefs, values, ideas and the culture that depict the Farefari people's way of life. In addition, the women songs are used as a powerful tool for communication. This helps in connecting a variety of people together; in strengthening the unity of the folks in the community. Also, the songs help to reinforce people's commitment to support each other and the community as a whole in achieving a common goal.

Despite all these importance of APY, the recent influence of foreign cultures like religion has resulted in the gradual fading away of these songs. According to Zenabu Amadu (PC) a lead singer of Sugeru women group in Feo, her religion (Islam) does not permit her to sing on funeral grounds especially when it is a fresh funeral or if the deceased is a Muslim. She added that it is not allowed at all to sing at these settings, stressing it is *Harram*¹³. Due to this and many other reasons, the significance of women songs in society is gradually, diminishing threatening their very existence, thus the need to document them.

Recording and transcribing the songs is an interesting experience but since songs in Gurene have not been given much scholarly attention and literary consideration, I would not just want to document the songs, but to also give a proper literary appreciation and artistic interpretation of these songs.

¹³ Harram is an Arabic word meaning a sin or something that is not permissible.

1.3 Purpose of the Study

The main purpose of the study is to record, transcribe, translate, document and give a systematic literary analysis of *Anaamuure pɔgesi yuuma* (APY). Also, the study discusses the themes associated with the songs.

1.4 Objectives of the Study

The objectives of the study are to:

- Define what constitutes these *Anaamuure pɔgesi yuuma* (APY).
- Establish the structures of these APY.
- Appreciate and interpret APY performance.
- Identify and discuss literary devices commonly associated with these songs.
- Discuss the main themes in APY

1.5 Research Questions

The following questions will guide the research:

- What constitutes *Anaamuure pɔgesi yuuma* (APY)?
- What is the structure of a typical APY?
- What interpretation could be given to these songs?
- What are the literary devices commonly associated with these songs?
- What are the main themes addressed in APY?

1.6 Significance of the Study

The study documents Farefari women songs. It is hoped that the research will help language students and teachers especially those teaching or learning Gureɛ to appreciate poems and songs. Similarly, it will help other researchers interested in oral literature and oral poetry. It is hoped that this work would help solve problems of

students who encounter difficulties in analysing oral genres with respect to songs as well as appreciate the role songs play in our culture.

1.7 Limitations of the Study

The following were the challenges or weaknesses the researcher encountered during, the study.

Destructions in the course of recording the songs, In line with best practices the data was collected in a natural occurring environment; at political rallies, funerals etc. This, however, came with its own problems. One major problem that I encountered was the presence of a lot of background noise. This made the transcription of the data very difficult.

Inadequate literature on the topic: Because the topic is under studied in the language, getting reading material on the study area was difficult especially in the language area. As a result, the literature review was focused on related literature on other language areas as well.

Lack of cooperation by some members of the groups: Most of the subjects were not willing to turn out because they had programmes that conflicted with the researcher's. This period was a farming season and also coincided with the 2016 general election. As a result, most of the women were either on their farms or on a campaign trail to sing for politicians.

Transportation: The transportation system in my research site was inadequate. The folks solely depend on their own motor cycles and bicycles for transport. This was a serious challenge to me because I did not have a personal motorcycle and had to rely on people to send me to each village (location) that the women were to perform. This made me spend a lot of money to fuel peoples' motorcycles to take me for the errands. There were times when it was difficult to get someone to assist me.

Financial constraints: As a non-salaried M.Phil student, finance was one of the major challenges, as money was needed badly to buy hard and soft drinks as well as cola nuts for the women to motivate them to get the data. Also, at the end of every meeting, the women were expecting honorarium. Aside these, it was impossible for the researcher to acquire the recording equipment and reading materials herself. Hence she had to rely on her supervisor and her Head of Department to get support.

1.8 Delimitations of the Study

First of all, The Farefari people have different types of songs, sung by different categories of people. This research is limited only to some Farefari women songs, namely the Feo Zenabu women songs, Baluŋo women songs and Sumbruŋo women songs. These women groups are in Bongo and Bolga Districts of Upper East Region of Ghana respectively.

1.9 Organisation of the thesis

This thesis is organised to cover eight (8) chapters. Chapter one provides an introduction to the background of the study; the language and people are introduced, followed by the statement of the problem, purpose of the study, objectives of the study, the research questions, significance of the study, limitation, and delimitation of the study.

The second chapter examines literature existing on the subject. Chapter three provides information on the methodology which consists of research design, sample size and sample techniques, instrumentation and data collection procedure, and data presentation and analysis.

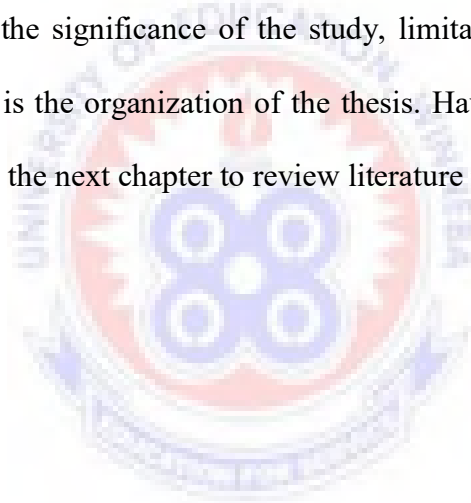
Chapter four introduces the songs. This chapter elaborates on the many things that constitute APY. In this chapter, the nature of the songs is interpreted.

Chapter five examines on *wa''ayuumma* and *yuuma ma''a* performance, as well as the interpretation of the body language used during performance of APY.

Chapter six focuses on the stylistic analysis of the songs while chapter seven examines the themes of the songs. Chapter eight gives the summary, findings, and conclusion of the study as well as recommendations.

1.10 Summary

The chapter gave a general introduction to the study. It went further to discuss the background of the study, the language and people are introduced, followed by the statement of the problem, the purpose of the study, objectives of the study, the research questions, the significance of the study, limitation, and delimitation of the study. The last part is the organization of the thesis. Haven known what the study is about let us move to the next chapter to review literature related to the study.



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In this section, I review literature that is related to my study. The literature review will thus focus on related literature in the language and other related languages like Kasem and Dagaare.

2.1 The State of Farefari Songs

Over the years, the Farefari people have composed numerous songs and continue to compose. Most of these songs are verbally composed and are not written down. As a result, many of them have disappeared from the culture of the Farefari. In recent times, churches have tried to document some of the songs composed for the church by some church members by compiling them into church hymnals. Unfortunately, most of them are either not dated or are no longer available to scholars in language due to unfortunate disasters and improper library services. For instance, the late Father Label is attested to have done a collection of church songs and another oral literature genre like folktales but most of these were lost to fire.

In 2010, Atintono did a collection of sung folktales, praise songs and women songs. Some of them are transcribed and kept in manuscripts; they are also archived at Endangered Language Archives at SOAS, University of London.

Despite these efforts, none of the works covers APY. Again, there is no known literary analysis of these songs in Farefari. The above arguments thus paint a gloomy picture about the state of the study of Farefari songs in general with the case of APY even direr.

2.2 Documentation of the Farefari oral genres

A review of literature provides evidence that various works have been done on Gurene culture. Scholars like (Nsoh & Adjei 2010, Rattray 1969, Meyer 1945, Cardinal 1920 and others) have worked on Gurene culture, but little or no attention has been given to *Anaamuure Pɔgesi yuuma*.

Ababila (2006), worked on Gurene proverbs; a genre of oral literature. Ababila (2006) showed that the proverbs are marked by some poetic qualities whose messages are conveyed through various literary devices such as; metaphor, personification, symbolism, euphemism, rhyme, and rhythm. All these Preliminary analysis suggests that all these various literary devices are also employed in APY to beautify them. These literary devices are discussed in details in chapter six.

Preliminary analysis shows that singers of APY employ some proverbs in some lines of the songs to convey wise saying to the public. For instance, in line 2 of song D in appendix A, the women say *tarema nyi'ri la gere* „The less privilege or the subordinates can only express gratitude“. This was used in the song to tell the public to go home after voting because as in their opinion, they are spectators and have no role to play in the voting process. They, therefore, see no need to be at the polling stations after voting and risk troubles. It is important to state that because proverbs are not the focus of this study, there is no dedicated section for proverbs. Proverbs will however, be analysed generally in the context they are used.

Nsoh *et al.* (2010) also worked on aspects of oral literature in Ghana. In their study, they give a literary thematic analysis of different types of songs. Some of the Farefari songs they studied include, war songs, historical songs, lullabies etc but Nsoh (*ibid*) did not focus their attention on *Anaamuure Pɔgesi Yuuma*. Below is one of the Gurene war songs studied by Nsoh *et al.* (2010).

L.S: Baa zoni wobero A dog is climbing elephants

REF: Bilege ta lui And it falls off

L.S: Baa zoni wobero A dog is climbing elephants

REF: Bilege ta lui And it falls off

L.S: Atote n zoti wobego Atote is climbing elephants

REF: Atote n zoni wobego Atote is climbing elephants

L.S: Lead singer

REF: Refrain

The analysis of this song suggests that it is structurally similar to APY. They both involve lead singers who lead the song and chorus singers who sing the chorus. The theme and the style of performance however vary; APY is sung by women and men sing the war songs.

Atintono recent documentation of Gurene oral genres between 2010 and 2011 as part of his Ph.D. fieldwork constitutes the most comprehensive and elaborates documentation of the language. The corpus includes both digital audio and video recordings of folktales, riddles, ritual genres, burial genres, palace trial genres, and daily conversations on a number of cultural topics. Though some of these recordings were transcribed and kept into manuscripts, none is analysed literarily. (See Atintono 2013 (§2.2).

A few scholars have also done some studies on songs on Gurene sister languages like Dagaare and Kasem. They include Dagaare work songs (Tengepare 2013); kotumboor songs (Sanortey 2012); Kukula prayers, chants and song texts (Umar 2014), Kasena dirges and war songs (Taluah 2013). Per the findings of these scholars, it is only Dagaare work songs by Tengepare (ibid) where she argued that women sometimes performed the work songs, but men perform the rest of the genres

reviewed in this work. The nature and how the Dagaare women perform the work songs are a bit different from APY. The above scholars have shown in their work that, the songs are embedded with different stylistic feature and thematic qualities. They, therefore, have argued that to understand a song, one needs to consider these stylistics features and the thematic qualities as well as the literary meaning of the song. Preliminary analysis shows that APY songs are very similar to these songs in terms of the fact that they are embedded with literary language and difference thematic qualities.

Recent compositions include popular song genres like *Gospel*, *Highlife*, *Hiplife* and *Rap*. *Gospel* musicians like Nsoh Wine from Tindomolego, Ana'a-Bugere from Ve, Avila Cletus from Lungo, Jonas Alogete Ooho from Nayorigo, Faustina Azeko from Gu'uro are becoming house-hold names.

Rap music is also gaining roots among the Farefari people with artistes like Conrad Atanga a.k.a (Mr. Kurt), Sorebia, Shutup Gh Veabia etc making in-rows.

A few of the popular song genres are now recorded at the recording studios and perform in churches and other social gatherings.

The above arguments show that Farefari songs have received fairly little documentation both in written and in recorded forms. Some of the works are now available in libraries and for sale on various websites such as Ghanamotion.com, Youtube.com etc. The contemporary songs are also available in CDs.

2.3 Farefari song genres, dead or alive?

As stated earlier on in my introduction to this chapter, the Farefari people have a lot of oral genres they have enjoyed over the years. Most of these genres are now in the state of decline. Most of these songs are disappearing because they are orally passed down from generation to generation and therefore not documented. Apart from

the *kɔlegɔ*, *duureŋa* and few other genres, which are recorded in the recording studios, and can thus be retrieved easily, other traditional oral genres are fading away in the language and the culture of the Farefari people on a daily basis.

Despite this rapid decline, there is hope as some of these genres are still alive and are thriving. *Kɔlegɔ* music especially is now highly recognised nationally and internationally due to the dynamics that have been put into the composition and performance of the genre. Some of the personalities who do this type of music are well-known stars nationally and internationally. *Kɔlegɔ* music used to be mainly sung in the Gurene communities. Nevertheless, now some of the *kɔlegɔ* legends like King Ayisoba, Stevo, Atongo Zimba, Ayuune Sulley, late Asambo, Abella, among others use code switching and code mixing in singing. This has helped their songs break barriers and have gone beyond Ghana. Singers of *kɔlegɔ*, sometimes fuse *Reggae*, *Hiplife*, *Highlife* and other instrumentation aside the local guitar into the composition of *kɔlegɔ* music. This therefore, has captured a lot of audience as it addresses the interests of most music lovers, especially the youth.

Sadly, though *kɔlegɔ* music has taken Ghana to the international stage, there is still lack of scholarly attention. These songs are not properly documented and analysed. Most of the people doing these songs too haven't had much formal education, therefore, most of their songs are not written.

Aside *kɔlegɔ* songs, there are other song genres in the culture. Some of them are, *biyaala yuuma* (lullabies), *dia yuuma* (war songs), *ko'om ki'a yuuma* (initiation to manhood songs), *tuuma yuuma* (work songs), *dunsiima yuuma* (herds men song), *kuure baasi* (dirges), *sãanɔ baasi* (pure praise songs) *pɔgesi yuuma* (women songs), *kɔma yuuma* (children's song), *pugeto yuuma* (maiden songs), *budibeto yuuma* (boys

songs), *sɔlema yuuma* (folktales songs) *saare yuuma* (play songs), etc. Fortunately, few of them are alive today but they are neither written nor analysed literarily.

Some instrumental music like *pitesi*, *nasasi*, *ɔɔɔɔ*, *siyaasi tintana*, *kinka'asi*, *wama*¹⁴ etc are all indigenous Farefari traditional oral music, which are accompanied by singing and dancing. Most of the songs that back these performances are praise songs. Apart from *kinka'asi*, which is performed by women, men mostly perform the rest. Women can, however, join in dancing especially in the performance of *wama*.

Also, *wiisi*, *dɔɔɔɔ*, *litesi*, *namɔsi*, *fuufuurerɔ* are oral genres that are pure instrumental. There are mainly played by men or boys. They use the instruments to make different melodious sounds (songs). Lovers of these instrumental songs can interpret the whole songs by listening to the sound. These genres are fast dying and are no more common in the culture of the Farefari people.

There are also songs that are sometimes accompanied with drumming like *gulo*, *lusi*, *gutনারisi*, *abongo*, *bema*, *kinkā-gulo* etc. These genres are mainly performed by men. It is rare to see women drumming in the Farefari Culture. The drummers sing songs as they drum. They are at times led by one of the drummers. In other occasions, a *wia*¹⁵ blower leads the drummers.

Fortunately, these genres are somewhat alive but they need to be documented as early as possible to prevent their disappearance as they have no track of records now.

Apart from *kuure baaja* and *dɔɔ*, which is mainly performed as part of the ritual performances at funerals, the rest of the genres discussed above are performed at many places to educate, entertain and for many other purposes.

¹⁴ (see pictures of most of the musical instruments used in the music genres mentioned in this section in the appendix C)

¹⁵ A local whistle

It is evident that most song genres in Farefari culture as discussed above are not properly documented thus the need to be documented. Also, as a result of modernization, traditional songs have been neglected. Ghanaians, especially the youth prefer Ghanaian *highlife*, *dancehall*, *hiplife* and foreign music to songs of our root; Aside *kolego* music, which is sometimes performed in social gatherings like weddings, naming ceremonies, birthday parties and so on, traditional music like *kinkã* "ãsi, yɔŋɔ etc are hardly played and even rare in these gatherings. This assertion is supported by Mahanta (n d) who argued that "With the advancement of civilization and the with rise of dominant cultures, that is mainstream cultures, the Oral tradition, including tribal songs, is in the process of depletion.

It is therefore, necessary to study in this area because, songs play a very crucial role in the socio-economic, political, religious and even the moral lives of a people and the Farefari people in particular and thus should be cherished and documented. It is in this direction that I attempt to do a literary analysis of *Anaamuure Pɔgesi yuuma*.

2.4 Summary

The chapter has reviewed related literature to the study. Literature has been reviewed in the following areas; the state of Farefari songs, documentation of Farefari oral genres, Farefari song genres dead or alive? Haven talked about related literature to the study, let us now move on to discuss the methodology used in this study in chapter three.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The chapter discusses how I collected and analysed the data for this research. It discusses the research design, sample size, population and sampling technique, the instrumentation, data collection procedures and data presentation.

3.1 Research design

The study is a qualitative analysis of *Anaanuure pɔgesi yuuma* (APY). A research is qualitative if it describes the events and persons scientifically without making use of numerical data (Best and Khan 2006 cited in Owu Ewie, 2012). Qualitative research involves deriving information from observation, interviews or verbal interaction and focuses on the meaning and interpretations of the participants (Owu Ewie, 2012). Vanderstoep and Johnston (2009) suggest that qualitative research produces narrative or textual descriptions of the phenomena under study. I consider my design as qualitative because my study is purely descriptive. I describe the events and the happenings as well as interpret them based on what I observed and learned from the subjects during my field study (also see Fraekel and Norman 2000, Hucker, 2001).

I consider qualitative method appropriate for this research because of the flexibility the design affords me. In the collection of data for this work, I did not stick to a particular style or method of data collection. The data collection process involved many methods which were not always planned or structured. Notwithstanding the unstructured nature of most of the data collection methods, the method yielded good results in the analysis. This method is supported by (John &

James, 1993) who argued that qualitative research is open to change throughout the data collection process. This enabled me to adjust the direction of the inquiry based on the ongoing experience of collecting and thinking about the data.

3.2 Sample Size and Sampling Techniques

Sampling is a process of selecting a portion to represent the whole. According to (Kankam and Weiler 2010:74) “if you want to research JSS1 Social Studies pupils, collecting data from all those pupils across the nation would not be possible. However, if you pick a few pupils in one of your classes (i.e., a sample), you still can learn many important things. You will be able to go into much depth with each of them. The sample is used to represent the larger population.”

The sample includes Sugire women group in Feo, a Village under the Bongo district in the upper East Region of Ghana. The group comprises about seventeen (17) women including the lead singer and the group secretary. I chose this group because they are one of the women groups who are well known in the Farefari Community because of their in-depth knowledge about the songs. I also chose them because it was more convenient; they are not very far from my community as compared to the rest of the groups. Because of my closeness to them, I was able to monitor their movement and move along with them to get the songs recorded. "Convenience sampling involves selecting people for your research who are available (or convenient)" for study. (Vanderstoep and Johnston 2009:27). I therefore, sampled my subjects purposefully using the convenience sampling technique. "In purposive sampling, often (but by no means exclusively) a feature of qualitative research, researchers handpick the cases to be included in the sample on the basis of their judgment of their typicality or possession of the particular characteristics being sought". (Cohen *et al*

2007:114). In this way, they build up a sample that is satisfactory to their specific needs.

3.3 Instrumentation and data collection procedure

The instrument used for the data collections in this study is mainly participatory observation. I was a participant observer in the study. Having lived in the community since childhood, I understand the culture and the concept of women songs. Indeed, I have witnessed different women perform APY not only during my time on the field but since childhood. I therefore actively observed all the performances at funeral grounds, political rallies, and other social gatherings.

According to Twumasi (2001) in the field of operation, additional knowledgeable informants must be recruited to assist in collecting the data, to avoid any inconveniences. Due to this, as a participant observer, I minimised risk at the field by going with two trained field assistants to help in recording the songs. This helped me to be able to participate fully. On some occasions, I had to handover the recording equipment to my field assistant in order to participate in the singing and dancing.

The data is collected from two main sources: primary and secondary. The primary data include voice recordings, video recordings, and photos. Interviews were also of good help to the study. In line with Twumasi (2001) who argue that, interviewing method is a suitable device for collecting data from rural and illiterate people, interviews were therefore used. These interviews helped me access the mood of the people and appraise the validity and reliability of the answers. However, these interviews were not structured. Specific questions were asked to find out information regarding the background of the songs and when singing of APY began as well as reasons behind their talent for singing. This method was helpful because, it helped me get meta data about the background of some of the songs and why they composed

them. The interviews also helped me find out the background of the singers and their singing experience. The meta data indeed helped me in the analysis of the songs in chapters four, five and six.

To avoid the probability of losing the data as machines can develop problems at anytime, I used more than one recorder including smart phones and a tablet. The songs were recorded between October and November, 2016 at Feo, Soe, Namoo, Bongo town, Boko and Zoko, all in the Bongo District of Ghana.

The rest of the data is taken from secondary sources; Atintono's song manuscript collected in 2010 as part of his Ph.D. field work requirement. Some of his data were audios of the original recordings. Thus, even though it was secondary it remains natural. I did the transcriptions myself and therefore had to contact the subjects on phone for verification of wordings of the songs as I transcribed and also to validate the data.

3.4 Data presentation and analysis

The data analysis is not based on any theoretical framework, it is descriptive. After the recorded songs were transcribed; they were translated into English and grouped into various structure, content, stylistic features and thematic areas such as, the theme of advice, criticism/anger, sarcasm, prayer/pleading, praise, peace, awareness creation, regret and mourning. The songs are also grouped into two categories example *wa''ayuumma* "danceable songs" and *yuuma ma'a* "songs only". In the course of translation, I had been very conscious not only to translate the text but also to transport as much as practicable the Farefari culture and to capture the actual meaning of the song texts into the English language. A combination of

communicative¹⁶ and idiomatic translations were used. Onomatopoeic words like *lamlam*, *buruum*, *zālaaa huu huu* etc., in the songs were left in their original state, as they are words depicting sound hence cannot be translated adequately.

The songs were then carefully examined to clearly define what constitutes *Anaamuure pɔgesi yuuma* (APY), to bring out the literariness in them; various things which are put into the composition of the songs are carefully looked at. The thematic qualities are carefully examined, that is the central ideas that the songs are talking about. The structures with respect to syntax and style are examined. I also appreciated the literary devices by identifying them and discussing them. The performance of APY is interpreted and appreciated, that is, the nonverbal communications, the dramatization, and the dance aspect is interpreted all in the performance of APY.

3.5 Summary

In this chapter, I discussed the methods and the techniques used in getting my data for this study. I also showed how my data will be analysed. Having presented my methodology and how the data will be analysed, now let us move to chapter four to deal with the data obtained.

¹⁶ Communicative translation is a meaning for-meaning translation where readers in language A have the opportunity of responding to the translated message in a similar way to receivers of the original language B. (Duthie1999 cited in Agbezorlie 2014).

CHAPTER FOUR

THE NATURE AND PERFORMANCE OF ANAANUURE POGESI

YUUMA (APY)

4.0 Introduction

This chapter introduces the reader to *Anaanuure pɔgesi yuuma* (APY) by first describing the nature and the many things that constitute APY. A brief history of APY and the formation of the women groups are discussed. To make for easy understanding, English capital letters are used to refer to the songs while numbers are used to refer to the lines in the songs. Each song is presented with its title.

4.1 What constitutes *Anaanuure pɔgesi yuuma* (APY)

In analysing songs, one needs to know what exactly constitutes the kind of songs under study. Before I talk about what constitute these women songs, let us take a brief look at the individual words, that came together to form APY.

Anaanuure, literally means „becoming one mouth“, *pɔgesi* means „women“, and *yuuma* means „songs“. These together mean „women groups' songs' or „united women's songs“. It is not by coincidence that these words came together to form the name APY. The name has a great influence in what the women do. *Anaanuure pɔgesi yuuma* are women in the Farefari community who came together to unite to form groups to help each other and in this case, sing songs. They farm for each other, they contribute money to support their children in school and above all, they are strongly united and do everything towards achieving one goal.

This part introduces who a Farefari woman is to the reader. A woman in the Farefari Community is a person who does not only have the natural biological organs from birth but also, a person who is morally upright, a mother, a wife, a helper and a

social companion. She is expected to submit to and respect not only her husband and parents but also to all men and the elderly in society. This has been confirmed by a Farefari proverb cited in Ababila (2006:27) viz *Pɔka ka kuuri waafu ŋmaara zuo* meaning “A woman cannot do anything without the consent or the support of others”. He argued that this “proverb shows the position of a woman in the Farefari traditional society as a „subordinate but indispensable“ companion and partner of the man”

Decision making among the Farefari is stratified: youth, women, men, elders are all involved in the decision making process. While women have the right to take decisions at home and inside the house; men are expected to carry on the same function outside the home. This is also found elsewhere in Africa, in Zimbabwe, for instance, Chinouriri (2015:396) argues that “man ordered the woman, the woman managed the man. The woman commanded on a regular basis the obedience of the entire family by the authority of her traditional role processing, cooking and apportioning edible food.”

Therefore since everything is stratified, when it comes to certain roles like traditional political governance in the Farefari society, women may have limited roles (See Meyer 1945). Though women may have good inputs to make, they sometimes have to pass through their husbands and elders in their families or put their message across through songs. Women also have more of an advisory role in the decision making process. In many communities, their roles are very much appreciated and are critical in arriving at a final decision or a consensus.

4.1.1 The formation of Anaanuure groups

These groups existed since the emergence of the Farefari people. Women use to sing in groups at funerals, at construction sites, on farms etc. The APY was an evolution from a long standing singing tradition among women in the area. It was one

of the major developmental stages of the women songs. According to Hajia Zenabu Amadu (P.C)¹⁷, women used to play more restricted roles in public on oral performances until the 1900s. She added that the only time you saw women staging performances in public in the olden days were at funeral grounds where they sang as part of the ritual performance or entertainment, at the *tindaana*'s house¹⁸, where women will have to sing for rituals to be performed for it to rain¹⁹ or singing normal folk songs at farms, etc. Also, young ladies sang at a house that was yet to perform final funeral rites for their deceased family member. These young ladies mainly perform Farefari maiden songs at night after they have finished their evening meals. This type of performance is popularly known as *sinyaga* or *Ayayariee*. This was how group or women association singing partly began. The singing was accompanied by clapping, maracas, ululation etc. Dancing was a major part of the singing process. They used their songs to criticize society, praise people and communicate various messages.

The formation of these *Anaanuure pɔgesi* groups is sometimes backed by various political enthusiasts and traditional authorities. Since the groups may be backed by political affiliations, each group is always comprised of members being sympathisers of a particular political party. However, other groups are not necessarily so and are available to sing for any political party who invites them. Since women sing songs during communal work within the village, they are able to identify good singers among themselves and will come out with a group. Therefore, most of the groups are formed based on the location of the women. It is common to see every group with its members being mainly women within a particular village. However,

¹⁷,P.C represents personal communication.

¹⁸ Tindaana is a man in the Farefare communities who is in charge of the spirituals affairs of the land.

¹⁹This happens when the community lacks rain for a long time.

few men are members of some groups: who are not necessary singers but probably executive members in the group. It is rare to see many men being members of the groups. For instance, the Balungo women group has only one man among them who is the group leader and secretary.

The coming of President Jerry John Rawlings of Ghana to power in 1981 also gave Ghanaian women a louder voice resulting in numerous creations of these women groups to bring out the hidden talents in them. It is not surprising some of their songs are in praise of J.J Rawlings. Song **G** is a typical example which is in praise of J.J Rawlings. Indeed, the formation of *Anaanuure* women groups co-incited with the presidency of this former president.

The basics of these groups are not necessarily to sing, but as the saying goes, “all work and no play, makes Jack a dull boy.” It is in this regard that at their various meetings whether at the farm, flooring or plastering the compound (*zigi bii bole*), a political or a health gathering among others, they sing some already existing songs and create new ones to entertain themselves.

The main purposes of these groups are to help in the agenda of achieving a common goal. These goals may be political, such as promoting the agenda of the political party they are affiliated to; social goals, such as singing to correct social vices among others in the community. The groups are also formed to generate income as singers are rewarded with money and other gifts for their performances. Lastly, the groups are formed to empower women by promoting the voice of women.

4.1.2 Difference between the Anaanuure Groups and the other Women Groups

These groups are similar in content. There are however some differences between the APY groups and the group singing that took place in the olden days.

While APY groups have developed to have group names, the olden days women were not having group names.

APY groups meet to discuss issues concerning their group interest, the olden days women only meet at funerals, farms, constructions sites etc and will sing songs as women to entertain themselves not necessarily to discuss issues.

Most APY groups are backed by political affiliations but the olden days groups were mainly not affiliated to politics.

APY groups perform at political rallies, funerals, farms, constructions sites, etc. nonetheless the olden days women groups did same accept singing at political rallies.

APY groups have developed to have group leaders but the olden day's groups did not necessarily have group leaders hence the elderly women among them could guide and instruct for the right thing to be done.

APY groups can sometimes have men in their groups but the olden days women groups were mostly seen alone without the company of men.

Some of the wordings of APY songs are to praise particular political party members and to sell a particular party's policies to the audience. However, the olden days women could sing to praise criticise warn etc anybody in the community but not necessarily to praise political parties.

4.1.3 Similarities between the Anaanuɛ Groups and the other Women

Groups

Despite the differences discussed above about the two groups, there are still some similarities between them. Since APY groups develop from the olden days women groups, there are some common features between the two groups. Below are some similarities.

Both groups sing at different places like funerals, farms, among others, to entertain, educate, criticise, praise, etc.

The structures of the songs both groups sing are the same. They both have call and response; lead singers and chorus singers have different lines. They are in stanzas. The refrain is one major feature in both songs.

All the groups perform the songs the same way. The lead singer calls for the response and the chorus singers respond in their lines. They both perform danceable songs and non-danceable songs. Audience acknowledges the singers and dancers by putting money on their foreheads in both cases.

Both performances are accompanied by dancing, body movement, ululation and clapping. Men can join in with the dance in both performances. Most importantly both performances are dependent on audience.

4.2 The role of the performer and their audience in *Anaanuure Pɔgesi yuuma* (APY)

This sub section briefly discusses the role the chorus singers, lead singer and the audience play in the performance of *Anaanuure Pɔgesi yuuma*.

4.2.1 The role of the lead singer

In every oral performance, the lead performer plays a major role as s/he seems to be the driver of the performance. The dynamism of the performer will determine the success of the performance. In the performance of APY, the lead singer leads the whole performance. She mainly decides when to start and end songs. She composes most of the songs sung during performances. Agyekum (2013:33) therefore posits that "the performance is the major task of the performer, and it is his responsibility to entertain, educate, capture and sustain the attention of his/her audience throughout the period of the performance."

The lead singer keeps everybody awake throughout by bringing in songs that will interest the audience. Also, she eulogies the audience by their appellations, ancestors names and clan names in the songs. She sometimes climaxes the performance by bringing danceable songs: she dares the audience to dance and also lures them to offer her money. She is not left out in the dance, she sometimes jumps in to dance and one of the women will take over by leading the performance.

It is mostly her duty to know when, where and what time to perform certain songs to satisfy and please the audience and chorus singers. She adds gestures and body movement to dramatise the performance. Thus, there is always a lot of pressure on her as she has to perform well to keep her dignity.

In order to maintain their names (lead singers), some of the lead singers take in alcohol to perform well, others will go to the extent of seeking spiritual powers to

be able to sing well. The lead singer in my study is a Muslimah²⁰ and according to her, her religion would not permit her to take alcohol but she rehearse all the time even in the kitchen to maintain her name and impress her audience as an experienced singer. According to her (Hajia Zenabu P.C), as a widow and illiterate she has nothing to do than farming and singing. She added that it is her job and she is not ashamed of it. Her community, children and the whole family at large are proud of her. They believe in her talent and they always support her. On the other hand, she has a lot of enemies in the community as she sometimes sings to criticise negative behaviours in society: people who are guilty about her critical songs turn to hate her. Song H is a typical example where she composed to condemn youth on their bad behaviours.

4.2.2 The role of the chorus singers

The chorus singers act as audience and lead singer's at the same time. They can be bored if the lead singer cannot impress the audience, and can also help the lead singer in leading the performance by reminding her of appellations of people present and what type of song to sing next.

There is also pressure on the chorus singers as they have to memorise every new song fast in order to respond to their lines well. Also, in the process of performance, one of the chorus singers can lead the singing. This happens if the lead singer is exhausted, missed her lines or cannot think of a new song fast.

Some of the chorus singers also help in the composition of the songs. Though they may not have a good voice to lead the singing, they can be good composers. However, some of them are good singers just as the lead singers. Zenabu Amanu (P.C) said that before she became a lead singer and leader of her group, she was a

²⁰ A female Muslim

chorus singer to Abuna Ayɔregɔ (one lead singer of one of the Anaanuure groups at Feo) but would compose many songs and ask for confirmation from her colleagues. The chorus singers can also pay money to each other and also challenge each other on the dance floor.

4.2.3 The role of the audience

Just as the lead singer, the audience also plays a significant role in determining if the performance will be good or not. The audience determines what to expect from the singers. The mood and profile of the audience determine the nature of the performance. It is not surprising during my field work, the lead singer performed the same song at different gatherings differently. The audience also have the duty to motivate the singers by applauding and offering them money and as well as giving them attention and participating in the singing and dancing.

Since the singers' main aim is to satisfy the audience: whether male/female, ordinary/prominent, adult/children, the profile of the audience will influence the choice of songs sang at a particular gathering as well as the enthusiasm of the singers.

Nsoh *et. al* (2010) argue that the performance of songs is largely dependent on audience. This is to say that without the audience in the performance of APY, the performance will be needless. It implies that the whole set for the performance of APY is incomplete without the audience. Thus, the women cannot perform without the audience. The only time I saw them perform without audience was their rehearsal session.

Ordinary audience such as women, children and some men participate fully in APY performance. They clap, dance as well as sing the familiar songs they know with the women. Prominent audiences like chiefs, MPs, elders, etc, observe, admire and appreciate the women by giving them money.

Now, let us focus on what exactly constitutes these songs. The songs are made up of a call and response. The lead singers call for the response and the chorus singers take over in their response. It is one of the styles employed by the women to beautify their songs. Observe the song A line 1 to 4 below in Appendix A

1. *L.S Ya bem bã''asi n boi tiŋa wa zuo*

What kind of sicknesses are on this land

2. *C A de la eesi*

It is AIDS

3. *L.S Bem bã''an boi tiŋa wa zuo wa*

What kind of sickness is on this land

4. *C A de la eesi*

It is AIDS

The above song text shows how the lead singer calls for the response and how the chorus singers will respond to her in their lines. In line 1 of the song above, the lead singer calls for the response in a question form then the chorus singers answer her in their response in line 2 and 4.

In terms of composition, the women make good use of interjections. If you observe the songs very well in appendix A, you will see *laa, waa, la, ooi, wooi, ooo, yooii, yooo eee...* among others associated with either the beginning, middle or at the end of the lines of the songs. These interjections are mostly associated with the end of both lines of the lead singers and the chorus singers. There are other types of interjections which are Gurene words. They are only lengthen by the final vowel and used as interjections; they are *furaa..., boo... yetaa... soree...guraa...etc.*

Additionally, the women make extensive use of appellations. Since most of the songs are sang to praise people and address issues in society, they cannot do

without appellations. As far as I am aware, all the lead singers in my study make use of appellations, not only to praise people but also to beautify their works. One of the lead singers (Zenabu Amadu) makes excessive use of appellations in her songs. Her lines are always long due to the number of times appellations are repeatedly employed in her songs. She seems to be well versed with appellations of people in and around the community. She has grown and lived in the community and been in the trade for a long time to build a stock of appellations for individuals, clans, groups and communities. Consider Song **H**, line 1 of her song.

*L.S ya yele **na'am lem jaarum ooo, ba yaaba daa de la Sumpikiŋo n vuge Booŋo, yele ya na'am la bilia, ya yaaba bilia n belum kiima, a belum kiima lem jaarum, Boonaba n doe Nalerigu daare la, ba tari la huu huu taa doori la yoo aaa... a kan nyaŋe na'am la, n soke bise bonaba nyaŋe Booŋo me yo?***

Tell Bongo Chief APPELLATIONS; **“tell chief that tasted salt, his ancestor was Sumpikiŋo that covers Bongo, tell baby chief, your ancestor who is the chief has begged the senior in order to taste salt”**, when Bongo Chief went to Nalerigu to contest for the chieftaincy, they said he was going in vain, he can't even take care of the *na'an* (skin), I asked whether has Bongo Chief been able to rule Bongo?

The bolded parts of the song above are the appellations found in her songs. Most of her songs in the study share these same features.

Nsoma Abaa, on the other hand, makes use of appellations but she has a style of breaking her appellations into shorter lines. Haven studied her songs, I realised that, in an attempt to use appellations the chorus singers respond by saying *uhuummm* and they continue this till the end of the period. Her style of using the appellations is to enable the audience to hear all the appellations fused in their songs. This may excite the audience and she may probably get favours from the crowd. The chorus singer's lines will mostly end with *uhummmu uhummmu uhummm*. However, Nsoma sometimes adopts the general style like Zenabu's. It is important to state here that

some of the women groups including Zenabu also use *uhummm* in their songs but in a different style. They do this especially if they are performing a song that is used to tell a story. It is also observed that, unlike Zenabu who will start mentioning the appellation till she ends before her chorus singers take over; Nsoma involves the chorus singers a lot at the time of bringing appellations. Observe song A below of Nsoma's, from line 6 to 11.

6. L.S *Yele ya kua tiŋa Naba woi*

Tell chief of farming (appellations)

7. C *uhummm...*

uhummm...

8. L.S *Na'am kopelega lagum nyuura*

Drinking royal clean water together (appellations)

9. C *uhummm*
„uhummm...“

10. L.S *tingonkeko belum zi're*

A deity has beg to sit or win (appellations)

11. C *uhummmu uhummmu uhummm...*

„uhummmu uhummmu uhummm...“

The song text above shows how Nsoma involves her chorus singers in the process of mentioning appellations of people. You may also observe how *uhummm* is used by the chorus singers.

With regard to the lead singer of the Sumbureŋo women group,²¹ she also makes good use of appellations in her songs. Their style of singing in terms of the usage of appellations is similar to that of Zenabu Amadu. Consider a few lines of her song. Song N line 25 to 27

²¹ Their songs were taken from a secondary source, therefore, I do not have their meta data.

25. L.S *yele ya Ayelesune piε ti`a, yaaba Amɔgereε, kosɔmɔ n lagum nyuura, a base ti gure kuure*

Tell Ayelesune *APPELLATION*: ancestor Amɔgereε , drinking clean dam water

Together, he should let us hold the hoe

26. C *ee, kuure gani la sɛla woo*

Ee hoe is more than everything

27. L.S *ya yi base ti gure kuure*

Then let us hold the hoe

Moving forward, since names are also used as part of appellations, the women make use of personal names, clan names, names of ancestors, town/village names, deity names and so on in the songs. These names are used when they want to directly address someone. Also, to get the attention of the audience, the women cry out their (the audience) clan names, names of deities they (the audience) believe in, among others. The usage of these names is also to lure them to dance or give them money. Consider song **K** line 3, 4, 11 below.

3 L.S. **Adeliga** wooi yama ya`an yeti boo?

Adeliga wooi (name of a deity) what do you have to say?

4. L.S **Abayo`e** dee **Gaana** yeti bo?

Clan name, but what has **Ghana** got to say?

3. *yele ya Azumahama yetaa... Birikina bɔba sa ba tiiri la pɛɛma, bugudɔɔɔ yɛgera, ba lɔbera kuga dee Azumahama yeti boo...?*

Tell **John Mahama** that, in **Burkina** they are shooting bow and arrow, guns are following, they are throwing stones, but what has John Mahama got to say?

11. *yele ya Agekɔpi Agambire yeti dee Gaana yeti bo?*

Ask **Jacob Agambire** what has Ghana got to say?

The above bolded part of the text shows how the women use deity names, town names and names of people in their songs.

The women also employ figurative language to beautify their works. Due to the rampant usage of figurative expressions in their songs, I will dedicate a section in the next chapter to explore the figurative language associated with the various songs.

Also, music as a language and a mode of communication sometimes requires the use of language and dance to effectively communicate its ideas and meanings to its audience (Olatunji *et. al* 2011). Due to this, they sometimes employ code mixing in their songs. Even though these women are mostly illiterates, they do this not just for the fun of it, but to put their message across in a language that will capture the attention of the general public especially the youth. Also, for rhyming purposes, the women borrow from English to enable their songs rhyme. Last but not the least, not all of the borrowed words have Gurene equivalent names and that might be one of the reasons why they borrow from English. Lastly, because English is an official language in Ghana the women tend to borrow from it because of language contact. Observe song **J** line 4 and song **N** line 2 below.

4. *C. Boonaba n wi too... **Wire-Kɔrisi** n wi''too ooi ti **Dɔgeta** yetaa, bã''abo sore aaa... **C.S. M** bo sore aaa... ti suuba yegeeraa..., la ti kɔ''ɔm zoi me ãã, tɔge ti nereba bɔkaa..., la ti kɔ''m zoi me zɔta dee yuuna sinaa... Nera woo bɔke ya ti **C.M.S** la **lɔke** Boɔɔo la me, ya banɛ ti **sebin** tuma tɔge ti nera woo bɔke...*

“Bongo Chief has called us, **Red-Cross** has called us, that **doctor** said, there is sickness on the way aaa... **C.S.M** is on the way aaa... and witches are also competing, so we should run ãã, and educate people, we should run and be singing, everybody understood that **C. S.M** has locked up Bongo, know that by **seven** we have spoken and people understood.”

Observing the above extracts, you will realise that I bolded some English words which have been nativised. **C.S.M** still C. S. M, **sebin** means 7pm/am **lɔkɛ** means lock, **Dɔgeta** means Doctor, **Wire-Kɔrisi** means Red-Cross.

Some of these words have got Gurene equivalent names but the composers decided to pick English words and mix with the Gurene language to make their message travel far and also to serve the necessary impact.

In song N line 2 below you will also realise that **bankum** which means bank has been used in the song.

2. C. *bɔna bankum* “In the bank”

Bank has a name in Gurene but the composer has decided to use *bankum* because of the contact of English speakers with these women. All the women in my study employ code mixing in their songs.

4.3 The Varieties of Songs performed by the Anaanuure Women

In this sub section, I will briefly introduce the types of songs performed by the women. The women perform many songs, below are some of the songs they perform.

Among the songs they sing, some of them are danceable; the danceable songs are sung anytime they are staging a performance. These songs are sung fast with much energy to accompany with an energetic dance. These types of songs are mostly on the theme of fun, teasing, praise etc. Performing danceable songs are attention-grabbing and indeed are mainly the climax stage of performing APY. For the danceable songs, we have typical ones that are reserved for dancing alone. One example of these songs are song E: *Ya boti wa* “adee gegera, “You want to dance and you dangling”. Aside the danceable songs, most songs can be used for dancing but they just have to adjust the clapping rhythmically to suit the dance. Nsoh *et al*

(2010:72) argued that; “It is very rare to find women groups singing without accompanying dance.”

Some are folk songs; the folk songs can be danceable or pure singing. They are also accompanied by dancing and clapping. In fact, the folk songs are performed just as any of their normal songs. Most of the women songs are based on these folk songs: the rhythm, tone, melody etc of their songs are developed from these already existing folk songs.

Also, there are other songs for narrating a fiction or a non-fiction story. These types of songs can be danceable, though they are mostly non-danceable songs. Songs for story narration can be a folk song or the women own composed song. Song **G** “*saa naa yine*” is a typical song for story narration. In performing this type of songs, the chorus singers are mostly not involved much: the lead singer normally does the narration in her lines and the chorus singers would respond shortly in their lines.

Some of their songs are purposely for communicating a message. Songs purposely for communicating a message are mainly non danceable songs. They are sung in a tone and rhythm that can easily disseminate the message to the audience. It is not surprising during the performance of non-danceable songs audience including chorus singers can sometimes get bored and the lead singers gets back their full attention by bringing in danceable songs. A song for story narration can also be used to communicate a message. The message is mainly kept in the lines of the lead singer and it is communicated. These types of songs are mainly composed on a particular theme to serve a purpose. Song **A** is a typical example that was composed to sensitise people about the reality of HIV/AIDS in the community.

4.4 Accompaniment

The songs are not performed without accompaniment. They are accompanied with stamping of the feet; the stamping of the feet can be slow, moderate or fast depending on the type and rhythm of the song. The women do not stamp their feet all the time when performing APY. They sometimes do it under the influence of alcohol. They also do it to pay respect to their ancestors whom they think are on the ground; to thank them for teaching them how to dance. Or it could just be a warm up to keep them awake for the performance.

Clapping of the hands is one of the major accompaniments; the clapping is varied. The clapping that accompanies the danceable songs is different from the non-danceable songs. Clapping that goes with dancing is sometimes faster than the one that accompanies pure singing. The women will sometimes use clapping a lone to back a dance without necessarily singing. This happens when the lead singer is on the floor herself dancing or when she exhausted danceable songs yet the dance mood is on. The clapping of hands means adding rhythm, appreciating or applause by the audience, or grabbing the attention of the audience in the performance of APY.

Dancing is another accompaniment. The Farefari have many dance forms in the culture. However, the particular dance that usually accompanies the women songs is mainly *pɔgene wa"ɔ*²² (women dance). This type of dance features in many art forms including *lusi*, *nu"usi pa"ɔ Aboono*, etc in the Farefari Community. *Pɔgene* is a women dance as the name reflects but could be performed by skilled men dancers such as drummers. The women may also include body movements but not necessarily dancing *pɔgene*. Dance is a great motivation in the performance of APY.

²² *Pɔgene wa"ɔ* is one popular dance among the Farefari. It is a common dance which performs at any gathering in the Farefari community. *Pɔgene* which means woman hood is associated to the dance *wa"ɔ* because women usually perform it.

The women also use maracas to add melodious sound to the performance of APY. The maraca is played by throwing it to the left and right hand repeatedly at a rate that will conform to the tempo of the song being sang. The use of maracas during the performance of danceable songs is not necessarily fixed: others will sometimes put it aside and clap their hands to back a dance. However, when it comes to the pure singing aspect of APY, the maraca is used a lot. Sometimes the maraca is used alone without clapping. This is done when the lead singer is pushed by the love shown by the audience and would just want to address them by their appellations. At this point, everybody would remain quite including the chorus singers and pay attention to the lead singer. The chorus singers and the audience present try to encourage her to give out more by making shrill ululation sound and will intercept with a heated dance. Others appreciate her by giving her money.

The maracas used by the women are usually made from the fruit of a baobab tree. That is, the seedpod of a baobab tree. The fruit in the seedpod would be scooped out, the white powder would be extracted from the darkened seeds, then the seed would be kept back in the unbroken seedpod; then it would be covered with a lead. However, the women have developed modern ones carved with leather which they use now. Below is one example of what the women were using at the time I was on the field.



Modern maracas

Picture 1: Modern maracas being played by the women

Ululation (*kin-keleŋa*) is accompanied in the APY performances; is done by whining of the tongue from one side to another quickly in between the lower and upper jaw. This is to enable air escape quickly from the mouth. The succession of the air would come with a sound like ayilelelele... instead of yiiiiiii because of the obstruction of the air. This sound is mainly made to applaud the singers, praise the singers, to show appreciation etc. Aside these, it is a cultural norm to ululate one's tongue in traditional performances.

Varieties of costumes are worn during performance depending on the grounds the women have to perform. The costumes do not add any special meaning during performance. They have common shirts that are customised in their group names which they mostly wear with a normal skirt or a cloth used in rapping around their waist when they are staging a performance to advertise the group name. They may also put on a particular political party T-shirt if they are going to perform at that political party's rally. Also, the Sugire women group at Feo in particular, has a woven costume, (*dansika*²³) worn during performance. They said that, their costume is basically for identification. They wear it on most of the stages they have been performing. As a result, people easily identify them with their costume. Generally,

²³ Dansika is a traditional woven cloth for people in the Northern part of Ghana.

aside the customised T- shirts that communicate their motto and advertise their name, their costumes add little or no meaning to the whole performance.

4.5 Summary

The chapter presents the nature of APY in general. The many things that constitute APY are discussed, the role of the performer, the varieties of songs sang by the women and the things that accompany with the songs are not left out. Let us move to the next chapter (five) to interpret the actual performance of APY.



CHAPTER FIVE

THE INTERPRETATION OF *WA"AYUUMA* (DANCEABLE SONGS) AND *YUUMA MA"A* (ONLY SINGING) IN THE PERFORMANCE OF *ANAANUURE POGESI YUUMA* (APY)

5.0 Introduction

In this part of the study, I will appreciate and interpret the performance of two forms of *Anaanuure Pogesi yuuma* (APY) of the Farefari people. They are *wa"ayuumma* (danceable songs) and *yuuma ma'a* (only singing).

5.1 *Wa"ayuumma* (danceable songs)

Wa"ayuumma are the dance aspect of the *Anaanuure Pogesi yuuma* where the women sing and dance to have fun and in praise of their ancestors and elders in the community. "Frafra dance involves a variety of movements of the body and other gestures. This may be simple, emphasizing the movement of the legs backward and forward with the upper part of the body bending half-way towards the ground. It may also be complex involving coordination of different body parts – the head, arms, legs and intricate actions such as jumping, leaping and squatting." Ayine (2009:43). The description of Farefari dance by Ayine (ibid) is not different from the dance the women perform during the performance of *wa"ayuumma*.

A lot of energy goes into *wa"ayuumma* performance. This is because, typical danceable songs used for dancing are mainly sung faster along with the clapping of hands. Sometimes the maraca is used to back the performance.

The performance of *wa"ayuumma* starts with the clapping of the hands. The rhythm of the clapping will notify the audience the women are about to begin a dance. Also, the clapping is intended to prepare the mind of the lead singer to quickly think of a danceable song to lead the performance. However, to prevent boredom, the lead

singer may sometimes introduce a danceable song when she realises that the audience is getting bored. Also, when the singers see prominent people around, they will dance to lure them to give them money. Thus, the lead singer brings in a danceable song and the chorus singers will quickly change their style of clapping and prepare themselves for the dance.

When the dance starts, anyone within the circle formed by the women may dance. However, some women are more skilled, younger and stronger than others. These may take centre stage in the dance session. Sometimes the lead singers will invite the audience or the chorus singers to dance by mentioning their appellations and clan names. Also, anytime a dancer is on the floor the lead singer starts mentioning the clan name and appellations of the person dancing to motivate the person to come out with his/her best dance skills. However, if the lead singer does not know the appellations of the person on the dance floor, she keeps her singing neutral. At times, someone will quickly mention or shout the appellations or the clan name of the person on the floor dancing, to the lead singer and she will start mentioning them. The lead singer may occasionally take the dance floor to excite and motivate the group.

There are no strict guidelines on turn taking during such dances. For instance, there is no master of ceremony (MC) who announces who is to dance or retire. Therefore, two or more people may clash on the floor in an effort to dance. When this happens, one patiently leaves for the other to dance. However, when they are triggered by appellations, they may stay and dance together. However, there are some unwritten unsupervised turn taking norms that dancers usually adhere to. For instance, when somebody is already in a turn taking position; by bending with the palms on the knees, the others are expected to wait but sometimes they do not. Again, when the



5.1.2 Pointing the five fingers to the ground

This means that the one challenging her is small and closer to the ground indicated by her fingers and she therefore cannot compete with her. This is to say that, though everyone is created from the soil, are never the same in everything just as the five fingers are. The Farefari also believe that though everyone comes from the ground and will surely go back there. Though, they are all dancers, one definitely dances better. It is also a warning to dancers to know that, someone will dance better than them one day because the five fingers are not the same and you cannot always be the winner.



Picture 3: Pointing the five fingers to the ground

5.1.3 A dancer tying her cloth around her waist

This means that she is over prepared for the dance therefore one should not venture on the floor; or she is a dance warrior, therefore, no one should dare compete with her. It can also mean that she is more than ready for the dance challenge. This happens when someone dares her to dance.

This is to say if you want to do something, you must properly mobilise yourself ready for the task and dancing is not an exception. You must appear in a certain mood to do the dance well, and the tying of the cloth shows readiness.



Picture 4: A dancer tying her cloth around her waist

5.1.4 Dancing and scaring the competitor with blows

The women sometimes dance with their fists pointing as if they are going to fight someone. This is just to scare the opponent that, her dance skills are like blows, therefore, it can hit them and so no one should dare compete her. This shows that in life there is competition in everything, and in a competitive world, you must be strong and fearless and make your competitors small before you.



Picture 5: Dancing and scaring the competitor with blows

5.1.5 A dancer pretending not to start well

The women also dramatise their dance moves when one comes to the floor to dance. She (the person on the floor) will pretend she has not started well or can't dance, she will then leave the floor and repeat it two or three times then finally comes out with a beautiful dance. They do this to put the audience in suspense. They keep the audience wondering weather they (dancers) can even dance or not. Good dancers are fond of doing this. They do this to grab the full attention of the audience and will finally surprise them with a fantastic dance. They also do this because they know people are always thirsty to see their dance moves. See a good dancer who loves to tease in the picture below.



Picture 6: A dancer pretending not to start well

5.1.6 Dancing and going to stop in front of someone

Pointing at the directions of the person or kicking her leg towards the person. This is popularly known as *wa ku nera* (literally: dance and kill someone). This means that, she can dance better than her (the one she points/kicks at) if she doesn't agree, she may come for a dance challenge. It could also mean that the dancer on the floor was dared or her friend or relative was dared to dance. Therefore, she is now coming to the floor to respond to the challenge and to show to the audience that she can

dance. All it means is that you are no match for me. Or in life you can portray yourself more superior to others.



Picture 7: Dancing and going to stop in front of someone

5.1.7 Dancing while holding the waist or pretending to be an old woman

This means that her challenger is not having a good waist to dance better than her or simply that the challenger danced like an old woman. After the dancer pretends to do all this drama by holding the waist and panting, she now comes out with a skillful dance to impress the audience. Sometimes, holding the waist is a real indication that the person has some waist problems particularly with older dancers. This means the waist is the center of human strength and the Farefari people's dance involves the waist a lot. The best dance is found in the waist and you must be ready to do what is right and beautiful. Holding the waist during a dance could also be a dramatization to make the audience laugh or an actual indication that the dance affects one's waist.



Picture 8: Dancing while holding the waist or pretending to be an old woman

5.1.8 Self-introductions after a good dance

The dancers show these gestures by pointing at a particular direction. This sign also means that good dancers are from that direction she pointed at. It is important to note here that this dance challenge is not always between two people but between clans or the whole communities depending on the location of the performance. Therefore, people introduce themselves in the dance to know who else is from there, so they can come together to challenge the others. This is basically asking for recognition from the audience. In other words, any good deed must be recognised by the public. Hence, people are encouraged to do what is best.



Picture 9: Self-introductions after a good dance

There is another important thing in the dance challenge called *nama saanɔ*, literally means “cleaning the footprints” (marks) made by the feet during dancing. *Nama saanɔ* means dancing immediately after a respected person, a relative or a friend has danced, to pay respect to the person and also to inform the person to know that s/he has support behind him/her. Therefore, she is not alone. However, if nobody else goes out to dance and clean the footprints of these people, it is a disgrace not only to the person, but the community or the family that he or she is coming from. There is a popular folk song composed to mock people who cannot „clean the legs of their friends and relatives after they have finished dancing, or after they have²⁴ „danced and killed“ them.

L.S *Ya san ka tana wa''ara ba la''ari la yama*

If you people cannot dance, it is you they laugh at

C. *Awoo daga mam neɲa*

Ohh yes is it not my fault

This shows that if you are culturally upright in the Farefari land then you must know how to dance; otherwise, you and your family will be mocked at. The above folk song explains how Farefari people are united even in their dance. This *nama saanɔ* do not only exist among the *Anaanuure Pɔgesi* but the Farefari community as a whole.

Now that we know how *wa''ayuuma* is performed, let us move to look at how the *yuuma ma''ais* also performed.

²⁴ To dance and kill someone means to challenge the person's dance on a dancing floor.

5.2 *Yuuma ma"u* (non-danceable songs)

Yuuma ma"a is the singing aspects of *Anaanuure Pogesi yuuma* where the women only sing to entertain, educate, inform, praise, criticise among others. Note here that though this is not *wa"ayuuma* anybody can come in and dance. Hence the women will have to change their rhythm of clapping to a fast mode and sing the same song faster, or quickly bring in a danceable song to match the dance.

In order to enhance the *yuuma ma"* performance in any gathering, the women try to know the audience and the purpose of gathering ahead of time, that is whether it is a political rally, a funeral, a festival, an outdooing of a chief, etc. They do this because they will want to compose songs that will fit the theme for the gathering. In cases where the purpose is not known to them before hand, the women would usually create new songs on the spot to fit the occasion. For instance, Song **D** confirms this, as the lead singer Zenabu sings some of the lines of the chorus singers with them. The lead singer of Sugeru, Hajia Zenabu (P.C) said she sometimes creates new songs in the process of their performance but would just have to sing the new song along with the chorus singers a few times for them to master the new song. See song **D** line 2 below.

2. C/L.S *ba yeti εε tuma wum yaa..., soo soo tarema ηwe"eri la gere, ya Boko naba naa naa Sagebɔ naba naa...ya belum nera woo yeti ba san vote ba kulaa... dee ke"ema boi mε ti tarema bɔna ba ka zuni taabaa ba san tuura ya , ya sinaa...*

We said yes we have heard please please please the poor or the subordinates have no say Boko chief naa naa *Sagebɔ* chief naa. Beg everybody to go home after voting because there is always the strong ones and the weaker ones, we are not equal if they insult you, be quiet.

Line 2 of the song shows how the lead singer and the chorus singer sang the line together. This is to help the chorus singer pick up the lines of the new song.

Yuuma ma''a does not require much energy from the singers as compared to the *wa''ayuuma*. Singers do not exert much energy in the singing and the clapping which accompanies it. . These songs are mainly sung moderately slow because they are carrying strong messages that need to be disseminated and understood. Therefore, if they have to be sung faster like the *wa''ayuuma* then communication might not take place. Nonetheless, there is always pressure on the lead singer as she has to think of the next song to be performed, appellations of people present, as well as leading the whole performance. Any of the singers can also remind or bring in a song and the lead singer will take over.

With regard to the actual performance, when the women are called to perform, the women begin clapping and sometimes playing of the maracas. They go straight to the floor mostly with no formula but sometimes in lines, as they sing. When they are approaching the high table or the audience they squat with their hands on their knees to greet the elders and seek their consent before the commencement of their performance. This approach also suggests humility.

In the process of singing, the lead singer observes the audience present, then she starts mentioning their clan, and ancestor's name in their songs, especially the prominent ones. The audience appreciates their performance making shrill ululation sound or will cry out loud and say *yaaba n de e/n yaaba* (that is my ancestor/my ancestor), *tuma n bala* (that is us) or the men will rhetorically ask *kinkelenya ka boi?* (No ululation?) or *poka ka boi?* (No woman?) This means a woman should appraise them ululate. All these statements are for affirmation.

The women also stamp their feet in an orderly or disorderly manner during the performance of *yuuma ma''a* to add rhythm to the performance. Still on stamping of feet, Adawiiņo of Bolega Tindumolgo (P.C) is of the view that, stamping of the feet

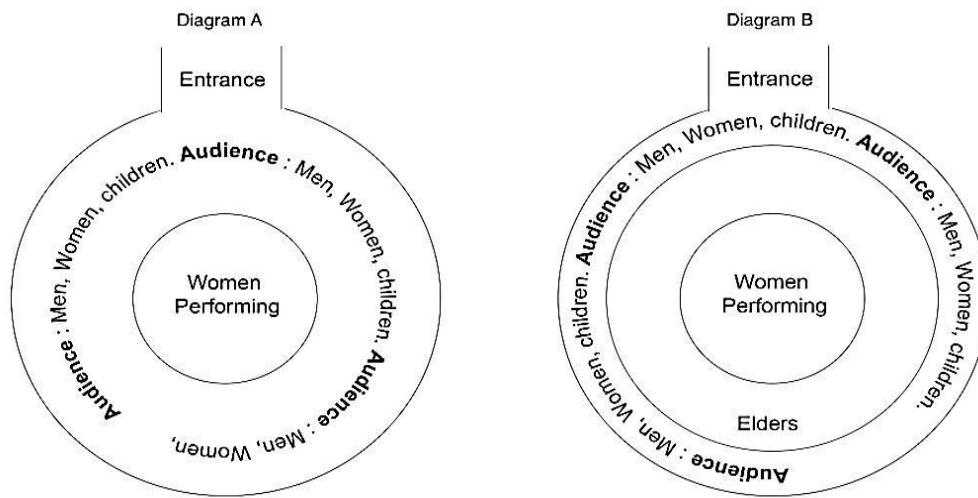
on the ground during *yuuma ma'á* performance is a form of preparation towards the actual dance performance.

Apart from adding rhythm and preparing the singers towards the actual dance, stamping of feet has metaphorical interpretations. “Stamping on the ground in most African dance reminds them that the earth is the center of their life and they cannot do without it” (Sowah Walanyo at Radio Wendy Bay, on 3rd February, 2017.) This is corroborated by Adawiiŋɔ of Bɔlega Tindumɔlgɔ (P.C) who argues that, the land is considered as a mother to the Farefari people. Just as how babies step on their mothers anytime or even when feeding, the Farefari people stamp on the land strongly during dance and do everything in it because it is their mother and mothers will do everything for their children.

In the course of performance, the audience appreciates the singers by simply going out to the lead singer or some of the women and put money on their foreheads or dances to the song. Paying money to people staging a performance is very common in the Northern part of Ghana. Awedoba and Danti (2015 p.16) argue that in performing *Joao*²⁵, “women who are not slow to seize the opportunity to show off dancing skills that are admired and acknowledged by dropping coins at the dancer’s feet or by pinning currency notes to women’s sweaty foreheads.” This is no different from the performance of APY as people are always ready to pay money to the women to show off their riches in public and also to appreciate the women. The women on the other hand are not reluctant to sing and dance towards such people to lure them for money. These people are prominent people in the society and it would be a disgrace to them if they cannot offer the women money when they entice them to do so.

²⁵ *Joao* is a type of music performs by the Kasena people of Northern Ghana.

In both performances (*wa''ayuumma and yuumma ma''a*), the audiences are seated according to their positions, roles and this need to be obeyed depending on the grounds. Observe the diagram below that depicts the positioning of every audience in the performing grounds.



m at an

ordinary ground: a funeral ground, a construction site, at a farm etc. At these types of gathering, protocol is not really observed as many of the audience standing around the circle are mainly spectators. Sometimes it is only the lead singer who is found inside the circle leading the performance or the dancer doing the dance.

The diagram B depicts how the women perform at a durbar ground, a chief's palace, a political rally etc. At these grounds, the protocol is duly observed. There is always a high table, a little away from the audience circle where the elders (MP, Chiefs, queen mothers, assemble men/women, Political party executive members, opinion leaders etc) are seated. Spectators as usual stand or sit around the circle to observe or participate in the performance.

5.3 Summary

The chapter introduced the appreciation and interpretation of the performance of *wa''ayuuma* (danceable songs) and *yuuma ma''a* (only singing). The chapter further interpreted the body language used in the performance of APY. Having introduced the performance of the songs lets us move to the next chapter to discuss the stylistic features of APY.



CHAPTER SIX

STYLISTIC FEATURES COMMONLY ASSOCIATED WITH ANAANUURE PɔGESI YUUMA (APY)

6.0 Introduction

This chapter presents a stylistic analysis of fifteen *Anaanuure pɔgesi yuuma* (APY) attached in appendix A. The analysis will be theory neutral. We shall first look at the structure and the diction of APY, and then proceed to look at the other stylistics features like the literary devices.

6.1 Stylistics Features

According to Hough (1969:8) cited in Agyekum (2007:40), in talking about style we are talking about the choice between varied lexical and syntactic resources of a particular language. The choice may be determined by the subject matter, the occasion, the mood and temperament of the speaker or performer. The style also refers to the imagery (language conveying sensory expression), diction (choice of words) and syntax (structure of phrases, clause and sentences) adopted by the artist. It is style that clearly depicts the creativity of the artist (Agyekum 2007).

In line with Agyekum's definition of style above, APY have different features in them depending on the style of the composer.

Generally, APY uses simple and everyday language. The simplicity of diction in the women songs removes any barrier that a highly figurative language may create to the reception and interpretation of the message. (See Agbezorlie 2014). Consider an example below from the songs.

L.S n soke ti beni deo n de ina ze wa

I asked that what building is over there.

*C dɔgeta n de e maa dee ti nɛɛsi kana, yele Gaana gɔmɛti yeti tumam ηwɛ''ari la
nu'ò bɔ''ara e ti a yu'ùrɛ tole nɛɛɲa, yi banɛ ti sinsua tiɲasuka inya kɔ''m dɔna
mɛ, tuma me kan nyaɲɛ ga''arɛ gise ãã... tuma me ηwɛ''ari la nu'ò bɔ''ara e a
da kan tam tu yele laa.*

It is a clinic *maa* but no nurse there, tell Ghana government that we are with him for his name to go far but note that at midnight the body can be too painful that we can't sleep ãã. We are strongly behind you so do not forget about us.

The example above shows that, indeed APY sometimes employ simple language. Considering line 1 and 2 of the song above, when many natives hear these lyrics from the song, they can easily comprehend them. Also because the purpose of the song is to communicate an idea across through government officials, the women mostly would not use complex language to create miscommunication.

Nonetheless, they employ idioms, proverbs, appellations etc. In some cases, one needs an explanation of some of the songs before they can understand. For instance, in song **D** line 2, the women said *soo soo soo tarema ηwɛ''ari la gere*. *Literally means the weak is knocking on their thighs*. The actual meaning is “please please please the less privileged or the subordinates have no say”. If you are not too competent in the Gurene language you may not understand this statement; hence it must be explained further before one can understand.

In terms of structure, the songs have one line verse followed by one line chorus in that order. The women songs are arranged in short and long stanzas depending on the type and length of the song. For instance, song **G** has the longest stanzas: there are two stanzas in the song. The first stanza is made up of 37 lines and the second stanza is made up of 18 lines. The song is a typical song for narrating a

story, due to this, the number of lines in each stanza will depend on the length of each story being told in the stanza.

With regard to a song with short stanzas, song **E** is a distinctive one. It has two lines in each stanza throughout the song. This song is a danceable song: danceable songs in this study are mainly notice to be having short stanza and lines. This is so because, mostly danceable songs are sung fast to conform to the fast mode of clapping and dancing.

Just like a poem, a song is made up of many or few stanzas in one song. Songs **E&F** have many stanzas; among the songs in this study, they have 10 and 12 stanzas respectively. However, song **G** has two stanzas and it is the song which has the least stanzas in the study.

Since songs are oral, it is sometimes difficult to determine where a stanza begins and ends. However, in reciting poems or singing a song, the stanzas are marked by deep pauses (Agyekum 2013). Therefore, the stanza begins when the lead singer starts singing a new song and are marked when the chorus singers will pause after responding to the lead singer. Mostly, the end of the chorus singers' lines mark the stanzas in the performance of APY. All the songs in this study are of that nature. Observe stanza 1 of song **O**.

L.S Haloo haloo...

Haloo haloo...

C ki''ɔduma zãli la mɔba.

Ancestors are holding mobile phone

L.S Haloo haloo haloo...

Heloo heloo heloo...

C ki''ɔduma zãli la mɔba sina dee kɔɔla taaba, ba ya''an kɔɔli ya ki''ɔduma kɔɔli taaba.

Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.

Considering the song above, the stanza began in line 1 where the lead singer started singing and ended with the chorus singer's lines after they have responded to the lead singer. Again, there is a deep pause after they (chorus singers) have finished responding to the lead singer. The lead singer also pauses for a while before she begins another stanza.

Moreover, the lines of APY vary from each other. Sometimes the lines of the lead singer's lines are longer or relatively shorter than that of the chorus singers' and the vice versa. For instance, consider the following extract below, song **F** line 1 to 6

L.S Ata Milisi

Ata Mills

C Wine ma'ɛ tiɲa

God will cool the ground

L.S Ata Milisi

Ata Mills

C Wine ma'ɛ tiɲa

God will cool the ground

L.S Ata Milisi yo?

Is it Ata Mills?

C Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...

God will cool the ground and Ghana will be cool buruu...

In a typical danceable song like song **F** above, the lines are made short to enable everyone responds to the song easily. This method allows them to coincide with the dance rhythm. Also, the arrangement of the lines helps the women to clap rhythmically to follow the dance. Both the lead singer and the chorus singers' lines are

short. The song is made of one line verse by the lead singer, followed by one line chorus.

Songs usually with long lines are mostly the *yuuma ma''a* (only singing). The usefulness of the long lines of the songs makes listeners pay extra attention to the song in order to get the full meaning and the message it carries.

Below is the first stanza of song **M** which is a bit different from song **F** with respect to structure.

1. *L.S* *Yele ya Boko-Feo дума ка курипака н лебеге salema dee ti kosomɔ lagum nyuura, yele ya Aga'am la Aganɔka de la Sabula belum gebego, ya dɔgeta дума даа yele ma mɛ, Wire Kɔrɔsi yele ma mɛ, Bonaba yetaa, ya san ze''de la sukuu pae yire ya iɲe ko''m pee nu''usi la, ya san ze''de la da''a puan pae yire, ya dike ki''bɔ pee nu''usi la, hu ze''de la ku-yire kule laa, fu dike ki''bɔ pee nu''usi la, ya wum ya yo?*

Tell Boko-Feo people that, APPELLATIONS: *tell Boko-Feo Chief, the big stone has turn gold and they are drinking clean water together. Aga'am and Aganɔka, doctors told me, Red –Cross told, Bongo Chief said that, if you come back from school, wash your hands with water, if you come back from the market, wash your hands with soap, if you come back from a funeral-house, wash your hands with soap, have you heard?*

2. *C* *εε tuma wum yaa*

Yes we have heard

3. *L.S.* *ya wum ya yo?*

Have you heard?

4. *C* *εε tuma wum yaa... Atia yeti a ka zoti yele lee... a ka zoti yele ze''de da''a wa''am a ka pee nu''usi , a ka zoti yele ze''de kuyire wa''am a ka pee nu''usi, a ka zoti yele n nyɔke bia ta a mɔɲe dee ka pee nu''usi, bākeɲa doosi la bilam nyɔke bia la. A ma iɲe hmm hmm n daa san baɲe ni, lebe ta tagesi bura bura ma daa san baɲe ni yɔɔma a san baɲe ni mɛ tole yaa...*

Yes we have heard, Atia said she does not fear anything, she doesn't fear anything because she came back from a funeral-house without washing her hands, she doesn't fear anything because she breast feeds her child without washing her hands: strong diseases caught the child because of these practices. The child's mother now crying *hmm hmm*, had I know, and she went to think

of the whole thing *bura bura*, „had I know“, now a days people „had I know“ is always at last.

Unlike song **F** where the lines are short, song **M** above is a little different. The lines in song **M** are relatively long and complex. Both the lead singer and the chorus singers are long. (Observe line 1 and 4). However, short lines are also found in the song too, consider 2 and 3. The arrangement of lines and sentences of both the lead singer and the chorus singers do not match.

One cannot talk about style without looking at the literary devices. It would also be highly impossible for one to understand a literary genre especially an oral art without taking into account the literary devices embedded in such an art Sarnortey (2012). This chapter also looks at some literary devices that are commonly associated with *Anaanuure Pogesi yuuma (APY)*. The women made use of idiophones, hyperboles, similes, personifications, rhetorical questions, symbolisms, euphemisms, and repetitions in their songs to beautify them.

Agyekum (2013:184) argues that, “a figure of speech or a literary device is a form of expression used to convey meaning or touch the feelings and emotions of readers or audience often by comparing or identifying one thing with another that has a naming or connotations familiar to the reader or listeners. A figure of speech may be used both in written and oral forms.” This shows that a literary device is a term used verbally or in written form to express an event or happenings which deviates from the primary meaning. Some of the meanings of the songs are not explicitly expressed. The women rather used some of these library devices to communicate their ideas in a more professional and competent manner in the songs for beautification. Below are some literary devices found in some of the songs.

6.1.1 Idiophones in Anaanuureɛ pɔgesi yuuma

Okpewho (1992:92) sees an “idiophone as an idea in sound in which one can get the nature of the event or the object referred to.” Basically idiophones are words in which sounds depict their meanings. Idiophones are very common in oral art. Below are some idiophones found in the songs.

In Gurene, *suri suri* means loud, heavy rain or water flowing in large quantity. In song **B** line 13 “God is even crying *suri suri*”. This depicts how God is crying or not happy about the bad deeds in the society. Therefore, the fact that God cries in this case signifies the magnitude of the abortions and the use of contraceptive by women in the society to require God himself crying *suri suri*. The flow of God’s tears is linked to the flow of water by the use of the idiophone *suri* to tell us how God cried.

Song **F** lines 6, 12, 18, 24 and 30 have some idiophones expressions. *Buruu* is used by Farefari speakers to refer to a quiet serene environment. It could be so quiet that it could be frightening to be in such an environment. It could also refer to or something very cool. This type of idiophone can be lengthened to show emphasis or the extent of the silence or calmness. Example *buruu* could have stretched to *buruuuuuu* till the speaker loses breath to intensify the situation. *Buruu*, used in song **F** is to show how the singers want God to cool the ground for late president Ata Mills to rest in peace.

Idiophones are also used in Song **H**. The word *huu huu* in the language refers to gossip, murmuring, and backbiting. Observe line 1 and 5 of the song where the lead singer used *huu huu* to show how the public were gossiping about the Bongo chief. Therefore, it tells us how people were gossiping about the chief because they think he could not rule if he were appointed.

Pann in Gurene means the sound of something. Aside, heavy rains could also be used to describe how something that falls from a height and the noise associated with the fall it makes. In song **K** line 1 *pann* is used there to depict how heavy it rained; yet they left farming and went to sing to educate their people about C.S.M

Natives use *kilema* to describe how an event is happening or how busy someone is. In the same song **K** line 7, the lead singer used the word *kilema* to report to the audience about how people were busy farming. Yet they left their farms to create awareness across the district while people were utilising the long awaited rain. This is to show how educating their people through singing were important to them than farming.

Finally, idiophones were also used in song **M**. *Hmm hmm* in the language is mostly associated with mourning, unhappiness, anger and so on. The singers used *hmm hmm* in their singing to show how people who lose their babies through unhygienic behaviours cry because they refused to take advice from them.

Bura bura is mostly used to describe a confused person or a confused situation in Gurene. In this same song **M** line 4, and 8, *bura bura* is also used to show how mothers regret later after losing their babies.

6.1.2 Hyperboles in Anaanuure Pɔgesi yuuma

Hyperbole is used a lot in APY to stress on the messages they have to send across. In literature whether written or oral, people imagine and exaggerate about something to make their point. Hyperboles “may be used to heighten effect or produce some comic effect” (Agyekum 2013:190). Agyekum’s definition of hyperbole suits the role it plays in APY. In song **A** line 6 and 16, the women exaggerated that the young men should put on three condoms at once to protect themselves from HIV.

In song **B** line 1,3,5,8, 10, the lead singer repeatedly says, *Ti suure kuuri ma yee* “Anger is killing me yee” just to emphasis how angry she is. However, no matter how angry someone is one cannot be killed by the anger. But the women used this expression to stress on the fact that committing abortions is a bad practice in the Farefari society, and they are therefore angry about it.

Also in song **G** line 32 and 34, the lead singer describes how she had to remove her *muusi* (locally made panties)²⁶ to tie her head, before she carried her colleague singer on her shoulders to cross the Bongo River which was full of water. She did this in order for them to meet former president J.J Rawlings. They only added this to the song to create humour and to tell the audience how they love the former president. This is true because in line 36 of the song she said that *Baaba bise ya pɔgesi n nɔɲe Ajj ti ba zɛera taaba bii kum la*. “Father see how women love J.J and they have to carry each other like corpses”

Another case of hyperbole is used in song **N**. The women exaggerated in song **N** line 10, 14, 22, 26, 32, and 36 that farming is more than everything *ee kuure gani la sela woo* „,ɛe hoe is better than everything” “hoe” here symbolises farming. No matter how lucrative farming is, it cannot be better than all businesses in the world. However, the women said everyone should farm because farming is better than any other thing.

6.1.3 Similes in Anaanuure Pɔgesi yuuma

Simile directly or indirectly compares two familiar or unfamiliar things. Agyekum (1999:31) says that, “similes are explicit comparisons between things using words such as „like“ and „as“.” Similes are rare in some traditional songs in some Gurene’s sister languages like Dagaare and Kasem. Sanortey (2012) and Taluah

²⁶ It is difficult for muusi to be dried, therefore she removes it because she would not like to wet it but in a normal cumcumstances no women will remove her panties before she crosses a river.

(2014) did not find similes in the analysis of *kɔntɔmbɔɔr* songs and Kasena dirges respectively. However, in song E line 9 the lead singer compares how people dance to a shaking Shea nut tree behaves. *Ya boti wa "adee gɛgera kɔma duma n zãse wa "adee miina wuu ta "ama waa...* "You want to dance and you are dangling, people who have learnt how to dance and they are shaking **like** shea nut tree." She said this to add humour to the performance of APY. They dramatically and ironically mock each other's dance. *wuu* (like) is use to indicate comparison between the dancer and the shea nut tree

They also compared how they carried each other to how corpses are carried because of their love for J.J Rawlings. You can find this in song G line 36. *Baaba bise ya pɔgesi n nɔŋɛ Ajj ti ba zɛera taaba bii kum la.* "Father, see how women love J.J and they had to carry each other like corpses" *bii* could also stand for *wuu* among the Feo speakers. It is *bii* (like) that is used to compare how the women carried each other to copse.

In song H the women again compared the youthful girls with guinea fowls. They accused them of laying eggs anyhow on the street like guinea fowls. *"ti kɔmpugeto dɔla woli woli ɛera lɔbera bii ki "ni"* (the teenage girls are roaming on the street giving birth like guinea fowls lay eggs.

This is to say that, they commit abortions or give birth on the street like guinea fowls with any man they meet on the street.

6.1.4 Personifications in Anaanuure Pɔgesi yuuma

"Personification is a figure of speech in which a thing, an animal, or an abstract term is made human" (Agyekum 2013:187). This shows that non-human characters are given human features to act as humans. For example, the expressions; the paper is killing me, "the harmattan nearly killed me when I was at the North."

Some literature scholars also compare personification to prosopopoeia. Consider examples from the songs below.

In song **F** line 17 the women said *tuma baaba waabi n zoti kula oo Ata Milisi* “Our only father is running home, Ata Mills”. They were referring to the late Ata Mills, and it is interesting how a dead man can run home. Thus, the dead man was personified. In line 29 of this very song, the women used the language beautifully by personifying gods and stones as well as Ata Mills’s body. They said in line 29 that gods and stones will vote for Ata mills again. However, we know that gods and stones are not humans and therefore have no vote. Again, we do not vote for dead people. Probably what they meant was that the gods and stones which they believe are spirits will vote for the late Ata Mills to be president again in the ancestral world.

Also, in the whole of song **O**, the women personified the dead and ancestors. They claimed the dead have mobile phones which they use to call each other. They added that the dead even call the living to join them in the ancestral world. To them, that is why people are dying more often than before. For instance, in line 4 of the song, the women said. *Ki’iduma zāli la mōba sina dee kōla taaba, ba ya’am kōli ya ki’iduma kōli taaba*. “Ancestors are holding mobile phone, calling each other, they have called, ancestors are calling each other.” The dead have been personified to be using phones as if they are living beings.

6.1.5 Rhetorical questions in Anaanuure Pɔgesi yuuma

The women also made good use of rhetorical questions to beautify their songs. Agyekum (2007) suggests that “a rhetorical question is a question that does not require an answer or a reply.” These questions are asked intentionally in oral or written art but do not need be answered. Having studied these Farefari women songs,

it confirms that some rhetorical questions have been used in the songs. Below are some of them.

In song E in line 11 and 13 *ya boti wa "ade gegera bani zãse wa "adee gegera boo...?* "You want to dance and you are dangling, which people have learned to dance and are dangling like that?" And in line 13 *a boti wa "adee gegera bala mma gu'usi n boi la tiŋa la bii...?* "You want to dance and you are dangling like that, my mother, are there thorns on the ground?" These questions were asked during the performance of a typical danceable song just to dramatise their performance and have fun. Thus, the questions are not to be answered. It was also used to caution the dancer on the floor to dance well and stamp the feet on the floor well. This is because the Farefari dance is full of energy and if you are not dancing it well then you are wasting their time.

Also, in song F line 53, *ya yaaba zoti kula bo?* "Why is your ancestor running home?" they are only lamenting about the death of Ata Mills.

To end on this part, the lead singer in song M line 5 said *yele ya Namoo Naba wooi, ya kugebila belum ko'om, dee ti pɔgetia lebege gãgere, nuyiŋɔ yake to "odee ti kɔma bele zãŋa, dugebila n zɛeri zum, fɔɔsin zãli doori dee ti nereba kan kirege, ya dɔgeta duma daa yeti bo? Wire Kɔrsi yeti bo? Bonaba yetaa, ti walisi kɔ'm yɔnaa... ya san ze'ele la da "apuan kulaa... ya dike ki "bɔ peee nu'usi la ya ze'de la kuyire kulaa ya dike ki "bɔ pee nu'usi la, hu wee ze'de zi'an wee wa'an, see ti hu iŋe ki "bɔ pee nu'usi la, ya wum ya yoo? Ooi...* "Tell Namoo Chief wooi, APPELLATIONS *small stone has begged water, a valley has turn to a fertile land, the illiterate is leading and the literate can not take from them what did the doctors say? Red-Cross says what? Bong Chief said, and the Radio is making noise about it, if you come back from the market, wash your hands with soap. If you come back*

from a funeral-house wash your hands with soap, wherever you came from, you have to wash your hands with soap, have you heard? Ooi”

The above bolded questions are questions that do not need to be answered but adds beauty to the performance.

6.1.6 Symbolism in Anaanuure Pɔgesi yuuma

Farefari women songs cannot do without symbolism as the women use different objects to stand for others in their songs. (Okpewho 1992 and Nsoh *et al* 2010) perceive symbolism as a concrete or familiar object that is used in reference to or as an explanation of an abstract idea or a less familiar object or event. Below are some symbolisms used in the songs.

In song **H** line 4, girls laying eggs is used to symbolise children. Also, in song **N** line 7, the lead singer said “*ya yi base ti gure kuure* Let us hold the hoe” hoe here is used to symbolise farming. Throughout song **N**, they claimed „hoe“ is better than everything meaning that farming is better than everything. “bank” is also used in line 6 of the same song to symbolise riches. “book” also symbolises education in song **D**. The lead singer said *n yeti ya pike nini zāse gɔɔɔ dee base paati* “I said open your eyes and learn your book and leave politics” The women in the song advise their children to open their eyes and learn books, implying that they should take their education serious and forget about doing politics.

6.1.7 Euphemisms in Anaanuure Pɔgesi yuuma

Euphemism is a type of literary device that has made the unspeakable speakable. They are the nice ways of saying something that is offensive. (Okpewho 1992, Agyekum 2013) The *Anaanuure pɔgesi yuuma* are no exception as they make

use of euphemism to tone down the offensiveness of some words in their songs. Consider excerpts from some of the songs below.

In song A line 6 and 16, the singers said *sum fu bunɔ, pæ foe furaa* “put your thing²⁷ in your pocket, when you get there then you put it on.” In this example, the singers use *bunɔ* “thing” instead of the explicit form “condoms.”

The Farefari believe that upon mentioning the name of anything bad, that bad thing could happen to you or your family. Therefore, they use euphemisms, circumlocutions among others in speaking the non-mentionable. In line with this, the women decided to use (*gire*) shake in place of war in song I, *tuma tari yem mɛɛ Gaana kan nyaŋɛ gire aa...* “We are wise, Ghana will not shake”

According to the singers, (P.C) "it is not nice or polite to just mention the name "war" like that; they believe that mentioning it is as though you are inviting it". Also, by mentioning the names of the unspeakable words, they become common in the society and the youth will try to practice it.

6.1.8 Parallelism in Anaanuɛ Pɔgesi yuuma

Parallelism is a form of repetition where words phrases or sentences are repeated “Parallelism refers to the alternating use of ideas and similar sentence structures for effect.” Talauh (2013), Okpewho (1992:78) also sees “parallelism as a literary device whereby an oral artist brings together in a balanced relationship of

²⁷ The singer's use of thing here is a euphemism for condoms. it is important to note that the mentioning of sex and sex related words is regarded as offensive in the culture hence the use of the rather euphemistic form, *bunɔ* “thing”.

ideas and images that may seem independent of one another.” Below are some parallelisms in APY. See song **B** lines **1, 3, 5 and 7**

1. L.S *Ti sure kuuri ma yee*

Anger is killing me yee

3. L. S *Yele Abu'usɔŋɔ ti Suure kuuri ma yee*

Tell Abu'usɔŋɔ that anger is killing me yee

5. L.S *Suure kuuri ma se'em*

See how anger is killing me

7. L.S *Suure kuuri ma maa*

Anger is killing me maa

From the above extract, the lead singers's lines are repeated to stress on a similar idea, which is the lead singer expressing her disgust about women committing abortions. The sentence structure of line 1 is similar to the rest of the lines. Sanchi (1992) and Sanortey (2012) see this type of parallelism as Synonymous parallelism.

Again parallelism can be in song **L** line 1 to 4. See the extracts below.

1. L. S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

2. C *ma ka keli yoo*

I am not crying in vain

3. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

4. C *ma ka keli yoo yee, ma ka keli yoo gaaa... tuma guri la yeli ya'adaare
ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa...we cry
when there is a problem

Aside the similar syntactic structure discussed in some **B**, antethesis parallelism is in the lines of song **L**. Line 2 and 4 of song **L** are responding to line 1 and 3 using the negative marker, “ka” *Ma ka keli yoo* “I am not crying in vain” this response of the chorus singers is opposing the lead singer's lines, therefore making it antethesis parallelism.

6.1.9 Repetitions in Anaanuure Pɔgesi yuuma

Repetition is a device that does not only give a touch of attractiveness to a piece of oral expression but also serves certain practical purposes in the overall organisation of oral performance. (Okpewho 1992 and Nsoh *et.al* 2010) This indicates that repetition is an important device in oral literature that put emphasis to oral works.

Repetitions that occurred in the songs are as a result of the number of times the lead singer has repeatedly sung the song. She repeats one particular song for long to show emphasis or if the song is interesting to the audience. If it is a danceable song too, it may be repeated several times, since such songs are sung faster and can easily be repeated.

Saanchi (1992) argues that, “repetition may take the form of repetition of words in the same line; repetition of words in different lines; repetition of an entire line or part thereof within one stanza; and even the virtual repetition of whole stanzas in the course of the performance.”

Having studied the songs, I agree with Saachi’s argument about repetitions as the songs have been repeated in lines, words and stanza. Below are some repetitions found in the songs that are in line with Saachi’s argument.

6.1.9.1 Linear repetition of lines

This is a type of repetition that runs through all the songs. It is the most prominent one. It is a type of repetition where a whole line is repeated more than once in one song. This is same with Ewe appellations where Sowah (2008) argued that it is the most common type of repetitions found in Ewe appellations. Consider some below.

In song **E**, line 2 C. *Eee eee eeeoo ya boti wa'a dee gegira bala*. "Eee eee eeeoo you want to dance and you are dangling like that." is repeated 10 times.

In song **F**, line 1 L.S *Ata Milisi* "Ata Mills" is repeated 21 times, line 2 C. *wine ma'è tiŋa* "God will cool the ground" is repeated 21 times and line 6 C. *Wine ma'è tiŋa ti Gaana ma'è buruu...* "God will cool the ground and Ghana will be cool buruu..." is repeated 21 times. This is to emphasise that, they want God to grant the late president a good rest and they will be happy, for Ghana to be peaceful.

In song **G**, line 2 C. *saa naa yine* "saa naa yine" is repeated 21 times and line 37 C. *saa naa yine akulepeele naa la Azuaa...* "saa naa yine akulepeele naa la Azuaa" is repeated 2 times. This type of repetition happened to add beauty to the performance and also not to make the chorus singers bored or to be left out. This is because the chorus singers do not really have much role to play in the performance of this song. The chorus singers only respond *saa naa yine* and these words (*saa naa yine*) repeated in their (chorus singers) lines do not really give meaning but just to assist the performance.

In song **I**, line 2 C. *tuma tari yem mɛɛ Gaana kan nyaŋɛ gire aaa...* "We are wise, Ghana will never shake" is repeated 3 times, line 10 L.S *Gaana yama yeti bo?* "Ghanaians what do you say?" is repeated 10 times and line 12 C. *tuma tari yem mɛɛ Gaana kan nyaŋɛ gire aaa..., tuma tari la Apupeelum tɔna dee tara Asuma'asum tuna ti tiŋa ma'è buruu..., tuma soŋɛ la wine Gaana kan make gire aaa..., tuma kɔma wan guleŋɛ tolaa...* "We are wise, Ghana will not shake aaa..., we work with peace, and we work with happiness, making Ghana cool buruu..., we are praying that Ghana will not shake, our children will pass in school" is repeated 3 times. To emphasise on their quest for peace and to avoid conflict.

In song **N** line 7 L.S *ya yi base ti gure kuure* 33 “Let us hold the hoe” is repeated 7 times, line 8 C. *ee* “ee” is repeated 8 times and line 10 C. *ee kuure gani la sela woo* „ee hoe is better than everything“ is repeated 7 times. These repetitions are to stress that, farming is lucrative therefore their people should take their farming serious.

In song **O**, line 1 L.S hello hello hello is repeated 10 times; line 2 C. *Ki“iduma zāli la mɔba*. “Ancestors are holding mobile phone” and line 4 C. *ki“nduma zāli la mɔba sina dee kɔla taaba, ba ya’am kɔli ya ki“iduma kɔli taaba*. “Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.” is repeated 7 times and line 18 is repeated 7 times. The purposes of these repetitions are to show how people die frequently these days. Ironically, they believe that the frequent death that occurs is as a result of how the ancestors call people on phone to join them. All this is to show how sorrowful they are about the many deaths.

6.1.9.2 Repetition of words in the same line in APY.

The women also employ same words in the same song to add aesthetic value to the compositions of the songs. This is not too frequent in the songs. Observe some below.

In song **A**, line 12 *uhummmu hummmu hummm...* “uhummmu hummmu hummm...” In song **E**, line 2 *Eee eee eeeoo boti wa“a dee gegira bala*. “Eee eee eeeoo you want to dance and you are dangling like that.” In song **F** line 35 *so so so so so su bɔ Ata Milisi* “Please please please please please vote for Ata Mills”. In song **H** line 1 *ya yele na’am lem yaarum ooo, ba yaaba daa de la sumpikiŋɔ n vuge Boŋo, yele ya na’am la bilia, ya yaaba bilia n belum kiima, a belum kiima lem yaarum, Bonaba n doe Nalerigu daari la, ba tari la huu huu taa doori la yoo aaa... a kan nyaŋe na’am la, n soke bise Bonaba nyaŋe Boŋo me yo?* “Tell Bongo Chief

APPELLATIONS: *tell chief that tasted salt, his ancestor was Sumpikiŋo that covers Bongo, tell baby chief, your ancestor who is the chief has begged the senior in order to taste salt*”, when Bongo Chief went to Nalerigu to contest for the chieftaincy, they said *huu huu* he was going in vain, he can’t even take care of the *na’an* (skin), I asked that has Bongo Chief been able to rule Bongo?” In song O, line 3 ***Haloo haloo haloo***... “Heloo heloo heloo...”

The above bolded words are repeated in the same lines of the songs. Some of the repeated words are interjections; some are appellations, names of places etc. This type of repetition in the songs is to give pleasure to the listener and also to show emphasis.

6.1.9.3 *Partial repetition of stanzas and lines in APY.*

A close look at the songs in my study reveals that, most of the song’s stanzas are partially repeated hence the lines. Some of them are repeated closely to the extent that a word or two will distinguish them from the previous lines and stanzas. Except song **G** *saa naa yine* is a typical song used for story narration. Song **G** is has two stanzas and each stanza is talks about a different story. Therefore, the stanzas are similar however; the lines of the chorus singers are repeated wholly. Consider song **F** below which shows how the lines and stanzas of the songs are partially repeated.

1. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

2. C *ma ka keli yoo*

I am not crying in vain

3. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

4. C *ma ka keli yoo yee, ma ka keli yoo gaaa... tuma guri la yeli ya“adaare ti*

ma gaε kããse.

I am not crying in vain yee, I am not crying in vain gaaa..., we cry when there is a problem.

5. *L.S mam keli la yoo yoo n bala yo?*

am I just crying in vain?

6. *C ma ka keli yoo*

I am not crying in vain

7. *L.S n taaba ma keli la yoo yoo n bala yo?*

My colleagues am I just crying in vain?

8. *C ma ka keli yoo yee, ma ka keli yoo gaaa...tuma guri la yeli ya 'a daare ti*

ma gaε kããse.

I am not crying in vain yee, I am not crying in vain gaaa..., we cry when there is a problem.

The extract above shows that stanza one is partially repeated in stanza two as well as the lines. It is also observed that, the number of lines in the first stanza is mostly equal in the subsequent ones. For instance, the number of lines in the first stanza of the song above is four so is the second stanza. The songs in my study mainly share these features, confirm from appendix A.

The partial repetitions are also for emphasis. However, aside purposes of emphasis, Okpewho (1992:78) says, "The oral performer cultivates repetition both as a means of achieving auditory pleasure in listeners and as a convenience framework for holding the distinct elements of the composition together." Again, repetition is part of the Farefari culture. The Farefari repeat certain utterances and actions to show its intensity or importance.

6.2 Summary

The chapter presents a stylistics analysis of fifteen (15) *Anaanuure Pogesi yuuma* (APY). The chapter elaborates on the diction and the structure of the songs with respect to lines and stanzas. The following stylistics features are identified and discussed; idiophones, hyperboles, similes, personifications, rhetorical questions, symbolisms, euphemisms, and different type of repetitions. Now lets us move to the next chapter to look at the thematic analysis.



CHAPTER SEVEN

THEMATIC ANALYSIS OF ANAANUURE POGESI YUUMA (APY)

7.0 Introduction

This chapter presents thematic analysis of fifteen *Anaanuure pɔgesi yuuma* (APY). The analysis is based on the song texts in appendix A. The analysis is theory neutral.

7.1 The main themes addressed in *Anaanuure pɔgesi yuuma*. (APY)

Once songs form part of communication system to the target audience, they are generally centered on a particular subject matter (Okpewho 1992, Agyekum 2013). A theme is the main idea of any literary piece. The songs are categorised under the following thematic areas; theme of advice, criticism/anger, sarcasm, prayer/pleading, praise, peace, awareness creation, regret and mourning. Some of the songs have major themes as well as sub themes. Examples of these songs include songs, **M**, **D** and **H** attached in appendix A. Agyekum (2013:50) agreed that "a poem may have multiple themes" Poetry and songs are virtually the same. The only difference is that songs are sung whereas poetry is recited. Songs enable one to add voice or musical tone to the poems. However, Lyric poetry is mainly sung. This shows that songs and poems share a lot of features; therefore they have major and minor themes.

7.1.1 Theme of advice in *Anaanuure Pɔgesi yuuma* (APY)

Songs that aim to warn the listeners against eminent dangers are generally regarded as having the theme of advice. A look at the data shows that the theme of advice is one of the prominent themes in APY. For instance, in song **A**, the singers advise the public on the dangers of HIV/AIDS that have become prevalent in the land.

The composer advises the public to protect themselves from this deadly disease. She adds that the disease kills irrespective of one's personality. Thus, it kills the young, old, rich and poor. See line 5 and 6 of song **A** below

5. *L.S ma soke ti bem bā''asi n boi tiŋa wa zuo wa*

I asked what kind of sicknesses are on this land

6. *C a de la eesi kɔ''m kuura kum ka zε, fu san wε la pɔka zi''an maa sum fu bunɔ naa pae foe furaa fure batā yɔɔma fure ya kankaŋi dee bā'a la kuuri la kumaa.*

it is AIDS and it kills irrespective of who you are, if you are going to a woman it in your pocket, when you get there put it on, put on three, modern children put it on tight because the sickness kills a lot.

The composer wants to intervene through music to advise the public to be extra careful so as not to contract HIV/AIDS. The singers thus advise people especially the youth to protect themselves by using condoms. To further drum home the point, the singers employ exaggeration in line 6 by suggesting to the listeners to “*fure batā*” (wear three, that is condoms) during sex.

Another case where APY addresses the theme of advice is in song **D**. This song advises the youth; especially students to concentrate on their education and stop involving themselves in politics. It is very common to see many school dropouts and those who just completed High School, interested in politics in some Farefari communities especially in the villages. Many of these youngsters usually leave school to follow politicians for money and other favours. Some of the politicians also use the youth to do all sorts of bad things in the community, such as fighting their opponents among others. This therefore triggered the women to compose this song to advise their youthful children to rather take education serious because in their words, politics causes people to fight. See line 7 in song **D** below.

7. LS *ba yeti ba pike nini bise gɔŋɔ dee base paati laa...ah, mam yanɔ namese bia ηwanaa..., ka'ε ligeri yɔ aaa...ti a dike sukuu la base aa... dee lem wa dɔla paati aa... n yeti ya pike nini zāse gɔŋɔ dee base paati la dee paati ηwa'ari la yire.*

They said they should open their eyes and learn their books well and stop politics laa...ah, I have suffered to take care of this child, I poured money and went and pay aaa...his/her school aaa...and he/she has left schooling and now following politics aaa...I said open your eyes and learn your books and stop politics laa, politics causes houses to fight.

From the extract above you can clearly see that, the composer is lamenting on how they suffer to take care of their children at school only for them to drop out from school to do politics. They are thus advising their children to love education and say no to politics.

Again we see a case of APY addressing the theme of advice in song **M**. Here, the composer advises people on the need to wash hands with soap. The song informs the listeners on the benefits of washing hands regularly with soap. The women went further to explain the dangers of not washing their hands regularly with soap. They cited an example of how someone has lost her child because she has been breastfeeding the child without washing her hands, due to her own stubbornness. Consider line 1 and 4 of the song text below.

1. LS *Yele ya Boko-Feo дума ka kuripɔka n lebege salema dee ti kosɔmɔ lagum nyuura, yele ya Aga'am la Aganɔka de la Sabula belum gebego, ya dɔgeta дума daa yele ma mε, Wire Kɔrɔsi yele ma mε, Bonaba yetaa, ya san ze'ele la sukuu pae yire ya iηε ko'an pee nu'usi la, ya san ze'de la da'a puan pae yire, ya dike ki'ibɔ pee nu'usi la, hu ze'de la ku-yire kule laa, fu dike ki'ibɔ pee nu'usi la, ya wum ya yo?*

Tell Boko-Feo people that, APPELLATION: *big stone that has turned gold, they are drinking clean water together tell Aga'am and Aganɔka that doctors told me, Red –Cross told, Bongo Chief said that, if you come back from school, wash your hands with water, if you come back from the market, wash your hands with soap, if you come back from a funeral-house, wash your hands with soap, if you come back from the toilet wash your wash with soap, have you heard?*

4. C. *εε tuma wum yaa... Atia yeti a ka zoti yele lee... a ka zoti yele ze"de da"awa"an a ka pee nu"isi , a ka zoti yele ze"de kuyire wa"an a ka pee nu"isi, a ka zoti yele n nyɔkɛ bia ta a mɔŋɛ dee ka pee nu"isi, bākeŋa doosi la bilam nyɔkɛ bia la. A ma iŋɛ hmm hmm n daa san baŋɛ ni, lebe ta tagesi bura bura ma daa san baŋɛ ni yɔɔma a san baŋɛ ni me tole yaa...*

Yes we heard, Atia said she does not fear anything, she doesn't fear anything because she came back from a funeral-house without washing her hands, she doesn't fear anything because she breast feeds her child without washing her hands, strong diseases caught the child because of this practices. The child's mother now crying *hmm hmm*, had I know, and went to think of the whole thing *bura bura*, had I know, now a days people ,had I know" is always at last.

From the text above, you can see clearly how the lead singer has involved many people and names of organization like the chief of Bongo, Red-Cross, the media etc to stress the fact that she is not the only one advising the public about hand washing but the above mentioned people are also involved in the laudable cause. Line 4 in the same song also states how people regretted at last and did not know what to do because they rejected their (the singers") advice. Though the song is a fiction, it aims to put fear in people to take hand washing serious.

The song is thus an attempt to add a voice to efforts made by the Ghana Health Service to educate the public on the need for hand washing and good health.

The last of the songs that advise people is song N. This song advises people to take farming seriously. The song also preaches that hard work is virtue. It is important to note here that agriculture is the main economic activity to the Farefari people. Agriculture provides food and wealth in the form of money. Therefore, one has to engage in agriculture to live well. The song is thus saying that since they do not have children working at the bank, the logical thing to do is to be in the farm. Observe line 3 and 4 of the song.

3. L.S *yele ya Ayelesune biisi ti a base ti guri kuure*

Tell Ayelesunes' children, he should let us hold the hoe

4. C *ee, kuure gani la sɛla woo*

Ee hoe is better than everything

The song text above is advising the singers themselves and the public to take farming serious. Moreover, farming is better than everything.

All the above show that advise is one of the major themes in APY in my study hence it keeps recurring in many of the songs.

7.1.2 Theme of anger/criticism in Anaanuure Pɔgesi yuuma (APY)

In this sub section, I discuss themes that are associated with anger and criticism. This theme refers to instances when the singers use their songs as a means of expressing anger and displeasure at happenings or deviant behaviors in society. They thus do so by way of criticizing such happenings or behaviours. A review of the data shows that anger and criticism are also prominent and are exemplified in Song **B** and **H**.

In song **B**, the singers register their displeasure at the recent trend of women using contraceptives to prevent pregnancies. In line 1 of song **B** the lead singer expresses her anger at parents for doing nothing about the trend. *Ti sure kuuri ma yee* "Anger is killing me yee" "*Dɔgereba* Parents". It is important to note that among the Farefari, a person's wealth and prestige is also measured by childbirth. However, women of today do not like childbirth and all they do is to take contraceptives to prevent pregnancies or worst still opt for abortions when they conceive a child. Therefore, the use of contraceptives and the resort to abortions directly works against this tradition. As mothers and elderly in the society, the women out of anger sing to criticize this negative behaviour in their society. Observe line 13 of song **B** below.

13. C *A enɛ puure base iɲa kelum dɛna suure dee Lebe ta iɲɛ a dɔgemake ka nyɔke puure winɛ mɛ keli me sure sure yɔɔma ka le bɔta dɔka laa keli mɛ sure sure yɔɔma ka le bɔta dɔka laa...*

Abortion is already annoying yet you go back and take contraceptives and not get pregnant. God is crying because the youth no longer want to give birth

Another case of anger and criticism is found in song **H**. In the song, the singers criticize the youth's lack of respect for the elderly and general break down of the moral values of the society due to smoking, alcoholism and teenage pregnancy. In the song, the singers accuse the unmarried teenagers of "ti kɔmpugeto dɔla woli woli ɛra lɔbera bii ki"ni" "the teenage girls are roaming on the street giving birth like guinea fowls lay eggs. For more details see line 4 of song text **H** below.

4. C *Bonaba a mɔmɛ a nyaɲɛ seba dee ka nyaɲɛ sebaa... a nyaɲɛ a kima ma me ti a Nabibisi dɔlaa..., a nyaɲɛ pɔgeya'asi me ti Anaanuure pɔgesi dɔlaa..., ya yɔɔma budibeto n dike wii tu zuo ti tiɲa la mina, ti kɔmpugeto dɔla woli woli ɛra lɔbera bii ki"ni, Na"an lem yaarum kɔ"ɔm mɔmɛ maa.*

Bongo chief has done well; he has been able to rule some people but not all, his elders are with him and his sub Chiefs are following him. He has been able to rule old women and *Anaanuure pɔgesi* are following. You the youth have taken smoking marijuana as your brand and the teenage girls are roaming giving birth on the street like guinea fowls lay eggs.

7.1.3 Theme of sarcasm in *Anaanuure Pɔgesi yuuma* (APY)

This part deals with sarcasm as a theme in *Anaanuure Pɔgesi yuuma* (APY). Songs with this theme are usually aimed at mocking individuals, institutions or events. They can sometimes be a cunning way of encouraging individuals, institutions or even the government to carry out some desired action. For instance, in song **C**, the lead singer pretends not to know what a building in the community is meant for. The said building is a clinic block that has been built up for long yet no health practitioners have been assigned to the facility, thus rendering the facility a white elephant. See line 14 and 15

14. L.S *n soke ti beni deo n de ina ze wa*

I asked that what building is over there.

In response to this question the chorus singers give the following response:

- 15 C. *dɔgeta n de e maa dee ti nɛɛsi kana, yele Gaana gɔmɛti yeti tumam
ɲwɛ"ɛri la nu"o bɔ"ɔra e ti a yu"urɛ tole nɛɲa, yi banɛ ti sinsua
tiɲasuka inya kɔ"ɔm dɔna mɛ, tuma me kan nyaɲɛ ga"ɔrɛ gise ãã...
tuma me ɲwɛ"ɛri la nu"o bɔ"ɔra e a da kan tam tu yele laa.*

It is a clinic maa but there is no nurse there, tell Ghana government that we are with him for his name to go far but note that at midnight the body can be too painful that we can't sleep ãã. We are strongly behind you so do not forget about us.

The song thus aims at drawing the attention of government officials to the lack of medical practitioners assigned to the clinic. They also appreciate the efforts of the government to improve their lives by bringing health facility to their doorstep after which they request of the government not to forget them. The women in the song want to fight for their civic rights. The song was performed at a political gathering.

The sarcasm in Anaanuure Pɔgesi yuuma (APY) can also be directed at individuals. Consider the following lines from song E.

- L.S *ya boti wa"a dee gɛgera kɔma duma n zãse wa"a dee miina wuu
ta"ama waa...*

You want to dance and you are dangling, children who learnt how to dance and they are shaking like shea nut tree.

- C *Eee eee eeeoo boti wa"adee gɛgera balaa...*

Eee eee eeeoo you want to dance and you are dangling like that.

The purpose of song E is to bring interlude; to break the strength of the performance. This song is a typical danceable song. The song is aimed at making fun of the dancer on the floor by suggesting that the dancer is not a good dancer. In the Farefari community, dancing has to be energetic in order for it to be considered a

good one. Thus, when the dancer does not exert much energy the person is deemed to be “*gɛgera*” (dangling). Such a song even though sarcastic, can be a source of motivation to the dancer.

7.1.4 Theme of prayer/pleading in *Anaanuure Pɔgesi yuuma* (APY)

In this section, I show that APY also address the theme of prayer. This theme refers to instances where the songs are a form of prayer to God or the ancestors for some form of help. This theme is very common in APY. In the songs, the women could ask God or the ancestors to grant peaceful rest to the dead, ask for a bountiful harvest, or blessing for the country. An example of this theme is seen in Song F. The song was composed in honour of the late Ata Mills (former president of Ghana). In the song, the singers plead with God to grant him a peaceful rest

L.S tuma baaba waabi n zoti kula oo Ata Milisi

Our only father is running home Ata Mills

C Wine ma'ɛ tiɲa

God will cool the ground

L.S ya so so so so ya sose Wine bo Ata Milisi

Please please please please please beg God for Atta Mills

C Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...

God will cool the ground and Ghana will be cool buruu

From the above song text both the lead singer and chorus singers are both praying and pleading with God to grant him a peaceful rest so that Ghana will be peaceful. The women were deeply sorrowful upon hearing about the loss of an eminent leader like Ata Mills. Also, because of what the late president did and stood for, common women are pleading with God and eulogising him. This means that, his work during his presidency was appreciated by all.

7.1.5 Theme of praise in *Anaanuure Pɔgesi yuuma* (APY)

Another main theme in APY is the theme of praise. Such praise songs are usually composed to praise chiefs, political party executive members, elders in society and so on. Such songs are usually used to tell the stories of prominent people in society highlighting their achievements. They may also be used to show the lengths people will go to meet their heroes or the people they admire. They may also be built around folk song, folklore or even fiction. One example of such a praise themed song is Song **G**. This song is used to tell two stories that are all in praise of the N.D.C party executive members and former president J.J Rawlings who is recognised as the founder of that political party. That they would cross rivers just to see him is a reflection of the popularity of J.J Rawlings.

Another song with a praise theme is song **H**. This song is a typical example of songs that have multiple themes. Under section 4.3.2 (Theme of anger/criticism) the song was said to be used as a tool to express anger and criticise the youth for their lack of respect for the elderly. Under this section, **I** show that the same song is used to praise the Bongo chief. The song is acknowledging what Bongo chief has been able to do in terms of taking good care of Bongo. The women thus use the song to congratulate him for proving his doubters wrong. In the song, the women allude to the fact that some people prior to his going to Nalerego²⁸ said he would not be crowned king. See lines 1 to 2 of song **H**.

1. L.S *ya yele na'am lem jaarum ooo, ba yaaba daa de la sumpikiŋɔ n vuge Boonjo, yele ya na'am la bilia, ya yaaba bilia n belum kiima, a belum kiima lem jaarum, Bonaba n doe Nalerigu daari la, ba tari la huu huu taa doori la yoo aaa... a kan nyaŋe na'am la, n soke bise bonaba nyaŋe Boonjo me yo?*

²⁸ Nalerego is a town in the Northern Region of Ghana where the people of Bongo go for the enskinment of chiefs.

Tell Bongo Chief APPELLATIONS; “*tell chief that tasted salt, his ancestor was Sumpikiŋɔ that covers Bongo, tell baby chief, your ancestor who is the chief has begged the senior in order to taste salt*”, when Bongo Chief went to Nalerigu to contest for the chieftaincy, they said he was going in vain, he can’t even take care of the na’am (kingship “skin”), I asked whether has Bongo Chief been able to rule Bongo?

2. C *Bonaba a mɔme a nyaŋɛ sɛba dee ka nyaŋɛ sɛbaa...*

Bongo chief has done well; he has been able to rule some people but not all.

7.1.6 Theme of peace in Anaanuure Pɔgesi yuuma (APY)

This theme discusses the use of APY to campaign for peace. Because these women have a role in promoting peace in the society, they sometimes composed such songs that seek to promote peace. For instance, during the 2016 general election in Ghana the women composed one of such songs to promote peace in Ghana. The song is basically a quest for peace. In stanza one of song I is a replicated throughout the entire song. In the song, the lead singer cites examples of nations that are in crisis because of electoral violence and goes ahead to ask the chorus singer what they say about their country. The chorus singers” then reply by saying Ghanaians are wise and such a thing would not happen in Ghana. The singers use the song to admonish Ghanaians not to distort the peace they are enjoying so that their children at school will complete peacefully. See line 5 to 6 below.

5. L.S *yele ya Azumahama yetaa... Birikina bɔba sa ba tiiri la pɛɛma, bugudɔɔɔ yɛgera, ba lɔbera kuga dee Azumahama yeti boo...?*

Tell ²⁹John Mahama that, in Burkina they are shooting bow and arrow, guns are part, they are throwing stones, but what has John Mahama got to say?

6. C *tuma tari yem mɛɛ Gaana kan nyaŋɛ gire aaa..*

We are wise, Ghana will never shake

²⁹ John Mahama was president of Ghana in 2016, at the time I was at the field to collect data.

7.1.7 Theme of awareness creation in Anaanuure Pɔgesi yuuma (APY)

This refers to cases where APY is used to create awareness. They are usually used to draw the attention of the public to eminent dangers and also to carry new information to the general public. For instance, in song **J**, the women use their songs as a means to announce to their community about C.S.M. They use the song to alert everybody on the dangers of C.S.M. and also to encourage all to spread the message.

In the song the singers claim that they had to abandon their farming to respond to the call of the Bongo chief and the Red Cross society to spread the message about C.S.M. The women decided to respond to the call because health is more important to them than farming (see the first stanza of **J** song below for details).

L.S ya bise ya ware n ze"de se'em wa, nera woo fabeli me, ti saaga ni pan, ba yese tara kua dee Azenabu ya'am we la be?

See how the rain has stopped raining for a while, everybody is weeping, rain has fallen *pan*, they are out farming, but where is Zenabu going again?

C. Bonaba n wi too... Wire-Kɔrɔsi n wi"too ooi

Bongo Chief has called us, Red-Cross has called us.

L.S ba tugum yiga bala kɔra wakere дума ya'am we la be...?

They are farming but where are you people going?

C. Bonaba n wi too... Wire-Kɔrɔsi n wi"too ooi ti Dɔgeta yetaa, bā'a bo sore aaa...C.M.S bo sore aaa... ti suuba yegeeraa..., la ti kɔ'om zoi me āā, tɔge ti nerebabɔkaa..., la ti kɔ'om zoi me zɔta dee yuuna sinaa... Nera woo bɔke ya ti C.M.S la lɔke Boɔŋo la me, ya baŋe ti sebin tuma tɔŋe ti nera woo bɔke...

Bongo Chief has called us, Red-Cross has called us, that doctor said, there is sickness on the way aaa...C.M.S is on the way aaa... and witches are also competing, so we should run āā, and educate people, we should run and be singing, everybody understood that C.M.S has locked up Bongo, know that by seven in the morning we have spoken and people understood.

7.1.8 Theme of regret in Anaanuure Pɔgesi yuuma (APY)

APY also addresses the theme of regret. The data show that APY can also be used as a means of expressing regret or some action or inaction on the part of the society. For instance, in song **K**, the singers use songs to express regret for their past naivety which has resulted in many preventable deaths. This naivety they sing about refers to the past practice of going to the soothsayer instead of going to the hospital. They thus use the song to lament of their many children, husbands and friends who have died because they did not seek the right medical treatment.

Generally, the song is about religion, formal education and modernity being important tools for addressing health issues. Confirm from line 1 and 4 of the song below.

1. L.S *Ya tugum iɲe la ɲwani ɲwani ti kun wa kɔ"am kuura daari woo, ba yeti a ɲmɛ-Terege sia, ti Akɔse lii lii lii lii, ti a Tiiri dee nye"ɶa, ti Kasua n lui Booɲo, ya tugum iɲe la ɲwani ɲwani ti kun wa kɔ"am nuu nuu kuura ka yae yire yeeii...*

What have you done and people are dying every day like this, they said C.M.S, tuberculosis, diarrhea, that measles has dropped in Bongo, what have you done and this death noo noo killing without selecting?

4. C. *tuma daa ka bɔke, tuma na page la deto dee gã", Bã"asan wa"am maa, ba ya"am we la бага yire to"e n bia bo maa bakolego to"e n pogaa, bakole ka"e yaala biɲe pɔgeya"amɔlega n boi deon wai sɔna kum laa..., veeii bã"awaa, veeii bã'a waa, veeii tara ya kum kulaa...*

We did not understand, we used to lock ourselves inside and sleep, when sickness come, they will go to the soothsayer and will be begging it to safe their child and wife, the soothsayer will also lie that, there is an old fair witch in the house who is behind the deaths veeii sickness waa, veeii sickness waa,veeii go with your copse home.

7.1.9 Theme of mourning in Anaanuure Pɔgesi yuuma (APY)

The women also mourn with some of their songs at funeral grounds; some of these songs are not known dirges³⁰ but are sang only at funerals. Consider some lines of song **L** line 1 and 4 below.

L.S mam keli la yoo yoo n bala yo?

am I just crying in vain?

C. ma ka keli yoo yee, ma ka keli yoo gaaa... tuma guri la yeli ya 'a daare ti ma gaε kããse.

I am not crying in vain yee, I am not crying in vain gaaa..., we cry when there is a problem.

The song text above is a song of sorrow they performed at the funeral of their colleague³¹. They are expressing their grief through the song. The composer uses the style of interrogation so the text is in the form of question (with equal response) to show that their crying is purposeful.

Another song that the women use in mourning is song **O**. Song **O** is mostly performed at the funeral grounds too. In the song the women express their shock as to how people die regularly in recent times. They added that, they think there is a mobile phone at the ancestral world by which the souls of the departed use in calling the living beings in the world to join them. An interview with them by Dr. Atintono revealed that, the women think there is joy in the ancestral world, because, immediately one gets there, the person begins to call another person to follow, so they think, that is the reason why people are dying frequently. Consider some of the lines below.

³⁰Dirges in the Farefari community are sung at mid-night during a ritual performance as part of the funeral performance. They are usually sung by men.

³¹ They lost one of their members called Ako'om at Feo. I attended the funeral to get some of the songs recorded and this was one of the songs they performed that day.

L.S Haloo haloo haloo...

Heloo heloo heloo...

C ki''nduma zãli la mɔba sina dee kɔɔla taaba, ba ya'am kɔɔli ya ki''nduma kɔɔli taaba.

Ancestors are holding mobile phones, calling each other, they have called, ancestors are calling each other.

The above extract shows that it is not only in the world of the living that has witnessed a move to a smart technological level but even in the ancestral world. The frequent of deaths in the society calls for this song. They believe that there is a direct connection between the dead and the living, due to the use of the mobile phones frequently. So they propose that we should separate them.

7.2 Summary

The chapter presents a thematic analysis of fifteen (15) *Anaanuure Pɔgesi yuuma* (APY). The main themes of APY discussed include; advise, anger/criticism, sarcasm, pleading/prayer, praise, peace, awareness creation, regret and mourning. Having analysed the songs thematically, now let us move to the next chapter to conclude and show the findings.

CHAPTER EIGHT

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

8.0 Introduction

This chapter presents the summary of the thesis, findings and conclusions. Based on the findings drawn from the study, recommendations were made.

8.1 Summary

This thesis described and subjected APY to a detailed literary and thematic analysis. The study also discussed the origin and the importance of APY. The study is divided into seven chapters. Each chapter is dedicated to specific issues.

Chapter one gives a general introduction to the study. It provides a general background to study, followed by a brief history of the language in particular and the people who speak the language: The chapter further discussed the statement of the problem, purpose of the study, objectives of the study, the research questions, significance of the study, limitation and delimitation of the study. The chapter finally provides the outline of the thesis.

Chapter two focused on relevant literature related to the study. Literature is reviewed on various issues under the following headings; documentation and the state of Farefari songs, documentation of Farefari oral genres and Farefari song genres, dead or alive?

Chapter three dealt with the methods and techniques employed in collecting and analysing the data for this study.

Chapter four starts with the introduction of the nature of the songs. The chapter further elaborated on what constitutes APY.

Chapter five dealt with the performances of the songs. I appreciated and interpreted the performance of *wa''ayuuma* (danceable songs) and *yuuma ma''a* (only singing) as well as the interpretation of the body language used during the performance of APY.

Chapter six examined the stylistics analysis of the collected songs. The structure of the songs with respect to lines and stanzas are discussed. The literary devices which were identified and discussed in the songs include; idiophones, hyperboles, similes, personifications, rhetorical questions, symbolisms, euphemisms and different type of repetitions.

Chapter seven gave a detailed thematic analysis of the songs. The main themes identified include: advise, anger/criticism, sarcasm, pleading/prayer, praise, peace, awareness creation, regret and mourning.

The concluding chapter (eight) presents the summary of the thesis, findings, conclusions and recommendations were made.

8.2 Findings

Prominent among the findings of the thesis include the following.

Firstly, regarding the origin of APY and Anaanuure women groups, I have found that APY songs originated from the old folk songs. With regard to the evolution of the Anaanuure groups, the work found that, the groups evolved from a long standing singing tradition among women in the Farefari community. The formation of the groups may also back by political affiliations and traditional authorities. The most significant catalyst for the proliferation of these groups was the coming of Jerry John Rawlings of Ghana to power in 1981. His arrival in the political scene coincided with the creation of numerous Anaanuure groups.

I also observed that the role of the lead singer, chorus singers and audience are varied.

With regard to the nature of the songs they sing, the study established the songs to be categorized into either (wa^oa yuuma) “danceable” or (yuuma ma^oa). “Non-danceable” songs. With regard to composition of the songs, the work found that songs are mostly composed by the lead singer and in few cases some of the chorus singers. They may however sometimes be renditions of folk songs. Still on the nature of the songs, the study established that the songs can be used for story narration: they could be used for narrating either fiction or actual happenings purposely for communicating an idea across to the audience.

With regard to performance, the thesis demonstrated that, the songs are accompanied by stamping of the feet, clapping, dancing, body movement, ululation and the use of maracas. The work also revealed that the singing of the songs is laced with the use of appellations (ancestors’ names, clan names, deity names, personal names, etc), proverbs, interjections and code mixing in the composition of the songs.

Still on performance of the songs, the study revealed the hidden meanings of body language usage during the performance of APY. Some of them are for dramatizations, signaling unity, insulting the competitor or to eulogies and show respect to elders.

With regard to scope, the work found that APY addresses many aspects/themes of life; advise, anger/criticism, sarcasm, pleading/prayer, praise, peace, awareness creation, regret and mourning. This is consistent with Ababila (2006), findings that Gurene oral genres touch on all aspects of life.

Structurally, the study argues that, the singing involves call and response. The lines are arranged in short and long stanzas or lines depending on the type and length of the song as well as the style of the composer.

Usually, each refrain in the songs is a partial repetition of the previous stanza in the songs except song G. The number of lines in the first stanza is mostly the same number with the subsequent stanzas.

Finally, just like other oral genres reviewed in my work, the study also showed that, APY have some stylistics features in them. They are; idiophones, hyperboles, similes, personifications, rhetorical questions, symbolisms, euphemisms, and repetitions; linear repetition, repetition of words as well as partial repetitions of stanzas and lines.

8.3 Conclusions

In conclusion, APY comprised many things as far as Anaanuure pɔgesi (united women) songs are concern. Their songs have many themes used for various purposes in society. Their songs constitute danceable and non-danceable songs, folk songs, songs containing fictions and non-fictions messages. The women also make good use of appellations, personal names, clan names, and deity names in eulogising people. The women also employ code mixing, proverbs, interjections and literary devices in their songs to beautify them. One proactive literary devices found in the songs is repetition, this due to the culture of the Farefari people, the Farefari express importance issues by repeating them.

I argue that, unlike the olden days where women were mostly reserved, in recent times women are well recognised in politics especially women who are in various Anaanuure groups in the Farefari community, particularly in the rural areas.

The women songs also play crucial roles in Farefari communities, socio-economic, entertainment, political, religious and even the moral lives among others in the community. Therefore, I consider these songs as something that is interwoven with our lives; hence it must be valued and preserved.

8.4 Recommendation

Based on my findings and conclusions it is observed that, these women songs play vital roles in society yet no attentions is given to them. I therefore encourage literature scholars, especially scholars in the Gurene language to conduct further studies in oral literature particularly in the area of Farefari songs genres to avoid their disappearance. Some of the songs that scholars can conduct studies on include, *kɔlegɔ* (local guitar) songs, *biyaala yuuma* (lullabies), *dia yuuma* (war songs), *ko''an ki'a yuuma* (initiation to manhood songs), *tuuma yuuma* (work songs), *dunsiima yuuma* (hertsmen/shepherds song), *kuure baasi* (dirges), *sãaŋɔ baasi* (pure praise songs) *pɔgesi yuuma* (women songs), *kɔma yuuma* (children's song), *pugeto yuuma* (maiden songs), *budibeto yuuma* (boys songs), *sɔlema yuuma* (folktales songs) *saare yuuma* (play songs) and even *Anaanuure pɔgesi yuuma*. These songs need to be documented to improve its aesthetic values, for people to realise how crucial these songs are to our lives and the society.

I consider my recommendations necessary because this study itself is not extensive but will serve as a platform for further research in the language especially in the area of songs.

REFERENCES

- Ababila, A. J. (2006). *Sociolinguistic analysis of Gurene proverbs*. Unpublished. M.Phil. thesis, University of Education, Winneba.
- Adongo, H. A. (2008). *Spectrographic analysis of Gurene short oral vowels*. Unpublished. M.Phil. thesis, Winneba: University of Education, Winneba.
- Agbezorlie, P.K. (2014). *A thematic and stylistic analysis of christianised traditional Anlo songs: A case study of St. Mary's Roman Catholic Church, Hatorgodo*. M.Phil. thesis, University of Ghana, Legon.
- Agyekum, K. (1999). *Introduction to Literature*. (1st ed.). Accra: Media Design.
- Agyekum, K. (2007). *Introduction to Literature*. (2nd ed.). Accra: Media Design.
- Agyekum, K. (2013). *Introduction to Literature*. (3rd ed.). Accra-Legon: Adwinsa Publications.
- Atæem, E. (n.d). *Gurene Hymnal Book 2*. Unpublished.
- Atintono, A. S. (2010). *Songs and Folktales Manuscript*. Unpublished.
- Atintono, A. S. (2013). *The semantics and Grammar of Gurene positional verbs: A typological perspective*, Ph.D. thesis, University of Manchester, Manchester.
- Awedoba, A. K., & Danti, A. L. (2015). Kasena mainden songs: A genre of the Wane. In K. Anpane, eds. *J. H. Kwabena Nketia Festschrift: Discoures in musicology* (p. 212-253). Michigan: African Studies Centre University of Michigan.
- Ayine, T. (2009). *The aesthetics and educational values of Adaa-Kuya festival in the Frafra traditional Area-Bolgatanga*. M. A Thesis, Kwame Nkrumah University of Science and Technology, Kumasi
- Cardinall, A. W. (1920). *The natives of the Northern Territories of the Gold Coast; the customs, religion and folklore*. London: George Routlege & Sons Ltd.
- Chinouriri, B. (2015). Is a woman only worth the rib of a man?: the place of woman in Zimbabwean musical arts, pass and present. In K. Anpane, (eds). *J. H. Kwabena Nketia Festschrift: Discoures in Musicology* (p. 374 - 393). Michigan: African Studies Centre University of Michigan.
- Creswell, J.W. (2009). *Research design: qualitative, quantitative, and mixed methods approaches*. London: SAGE Publications.
- Cohen, L., Manion, L. & Morrison, K. (2007). *Research methods in education*. (6th ed.). USA: Routledge.

- Dakubu, M. E. K. (1996). *A Grammar of Gurenɛ*. Language Centre. Legon: University of Ghana.
- Dakubu, K. M. E. (1997). Oti-Volta vowel harmony and Dagbani. *Gur Papers/Cahiers Voltaiques*, 2, 81-88.
- Fraenkel, J. R. & Norman, E. W. (2000). *How to design and evaluate research in education* (4th ed.). San Francisco: McGraw-Hill Companies.
\<http://ninkare.webonary.org/language/map/?lang=en> retrieved from the internet on 29th November 2016 2:00 pm.
- Hucker, K. (2001). *Research methods in health, care and early years*. Oxford: Heinemann Educational Publishers.
- John, W. B. & James, V. K. (1993). *Research in education*. (7th ed.). Boston: Allyn & Bacon.
- Kankam, G. & Weiler, J. (2010). *A Guide to action research for Colleges of Education and Universities*. Osu-Accra: Readwide Publishers.
- Lewis, M. P., Gary, F. S. & Fennig, C. D. (eds.). (2015). *Ethnologue: Languages of the world, Eighteenth edition*. Dallas, Texas: SIL International. Online version: <http://www.ethnologue.com>.
- Mahanta, M. (n d). *A lost tradition? Reflections towards select tribal Songs of Odisha*. M.A thesis. Rourkela-Odisha: National Institute of Technology.
- Meyer, F. (1945). *The Dynamics of clanship among the Tallensi*. London: Oxford University Press.
- Naden, T. (1988). The Gur languages. In Kropp, M. E. Dakubu (ed), *The languages of Ghana*, pp. 12-49. London: Kegan Paul International.
- Nsoh, A. E. (1997). *Some aspects of Gurune (Frafra) nominal structure*. MA thesis, University of Ghana, Legon.
- Nsoh, A. E. & Adjei A. F. (2010). The *daboo* (multiple) burial rites(s) of the Farefari people in Ghana and its benefits to modern city development. *Glimpses of Africa Cultures*, 63- 73
- Nsoh, A. E. ,Fusheini, A. R. & Ababila, J. A. (2010). *Aspects of oral literature in Ghana*. Saarbrucken: LAMBERT Academic Publishing.
- Nsoh, A. E. (2010). Adjective types in Farefari. *Studies in the languages of the Volta Basin, VI*, 113-131.
- Nsoh, A. E. (2011). *A lexical-functional syntax of the adjective in the Farefari; Language*. PhD. thesis, University of Ghana, Legon

- Okpewho, I. (1992). *African oral literature: Background, character, continuity*. Bloomington and Indianapolis: Indiana University Press.
- Olatunji, M., Babalola, D. & Daramola, Y. (2001) Bi and Tri-Lingualism: A Reflection of code mixing and switching in contemporary Yoruba christian gospel and islamized music. *Journal of Performing Arts*, 2, 108-119.
- Owu-Ewie, C. (2012). *Introduction to traditional and action research*. Accra-Ghana: Vision Xpress Sec. Service.
- Rattray, R. S. (1969). *The tribes of the Ashanti Hinterland, II*. London: Oxford University Press.
- Saanchi, J. A. N. (1992). *The Dagaaba dirges: The study of its structure and style*. M.Phil. thesis, University of Ghana, Legon.
- Sarnortey, T. D. (2013). The literary devices in Kɔntɔmbɔɔr Birifor festival songs. *Journal of Africa cultures and languages*, 2(1), 121-131.
- Sanortey, T. D. (2012). *The aesthetics of Kɔntɔmbɔɔr*. M.Phil. thesis, University of Education, Winneba.
- Sowah, C. W. (2008). *The study of asthetics qualities and values of appellations: The case of Tongu- Ewe of the Volta Region of Ghana*. M.Phil. thesis. Winneba: University of Education, Winneba.
- St. Anne's Parish, Bongo Upper-East Region Bolgatanga, (1994). *Gurene Hymnal*. Wa: Wa Catholic Press.
- Taluah, R. A. (2013). *The poetics of Kasena dirges and war songs*. Saarbrucken: LAMBERT Academics publishing.
- Tengepare, M. (2013). *Literary appreciation of Dagaare work songs*, M. A thesis, University of Education, Winneba.
- Twumasi, P. A. (2001). *Social research in rural communities*. (2nd ed.). Accra: Ghana Universities Press.
- Umar, A. (2014). *The aesthetics of Kukula prayers, chants and song texts*. M.Phil. thesis, University of Education, Winneba.
- Vanderstoep, W. S. & Johnston, D. D. (2009). *Research methods for everyday life blending; qualitative and quantitative approaches*. San Francisco: Jossey-Bass.
- Wachira, J. M. (2011). *Discourses in Samburu oral animal praise poetry*. M.Phil thesis, Moi University, Kesses.

APPENDIX A
The various song texts

Title of song A: Beni bā'asi n boi tiŋa wa zuo what sicknesses are on the land"

1. *L.S* *ya bem bā'asi n boi tiŋa wa zuo?*
What kind of sicknesses are on the land
2. *C* *a de la eesi*
It is AIDS
3. *L.S* *bem bā'a n boi tiŋa wa zuo wa?*
What kind of sickness is on the land
4. *C* *a de la eesi*
It is AIDS
5. *L.S* *ma soke ti bem bā'asi n boi tiŋa wa zuo wa?*
I asked what kind of sicknesses are on this land
6. *C* *a de la eesi kɔ'ɔm kuura kum ka zε, fu san wε la pɔka zi'an maa sum fu
bunɔ naa pae foe furaa fufurε batā yɔɔma furε ya kanji kanji dee bā'a
la kuuri la kumaa.*
it is AIDS and it kills irrespective of persons, if you are going to a
woman put it in your pocket, when you get there put it on, put on three,
modern children put it on tight because the sickness kills a lot.
7. *L.S* *Yele ya kua tiŋa Naba woi*
Tell chief of farming (appellations)
8. *C* *uhummm...*

uhmmmm...
9. *L.S* *Na'an kopelega lagum nyuura*
Appellations
10. *C* *uhummm*
„uhummmmm...“
11. *L.S* *tingɔnkeko belum zi're*
Appellations
12. *C* *uhummmu hummmu hummm...*
„uhummmu hummmu hummm...“
13. *L.S* *ti beni bā'asi n boi tiŋa wa zuo waa*
What kind of sicknesses are on the land

14. C *a de la eesi*

It is AIDS

15. L.S *beni bā'asi n boi tiŋa wa zuo waa*

What sicknesses are on the land

16. C *A de la eesi kɔ'ɔm kuura kum ka zɛ, fu san wɛ la pɔka zi'an maa sum fu bunɔ naa pae foe fura fure, ya batā n suurɔ fure ya kanj kanj dee bā'a la kuuri la kum maa.*

It is AIDS and it kills irrespective of persons, if you are going to a it in your pocket, when you get there put it on raa, put on three, my siblings put it on tight because the sickness kills a lot.

Title of song B: suure kuuri ma yee “anger is killing me yee”

3. L. S *Ti sure kuuri ma yee*

Anger is killing me yee

4. C. *Dɔgerebaa...*

Parents

5. L. S *Yele Abu'usɔŋɔ ti Suure kuuri ma yee*

Tell Abu'usɔŋɔ that anger is killing me yee

6. C. *Dɔgerebaa...*

Parents

7. L.S *Suure kuuri ma se'em*

See how anger is killing me

8. C. *Dɔgerebaa...ya selese ya?*

Parents are you listening?

9. L.S *Suure kuuri ma maa*

Anger is killing me maa

10. C. *Dɔgereba*

Parents

11. L.S *Suure kuuri ma se'em*

See how anger is killing me

12. C. *Dɔgerebaa...ya selese ya?*

Parents are you listening?

13. L.S *Hu bise!*

Have you seen!

14. C.A *iŋɛ puure base iŋa kelum dena suure dee Lebe ta iŋɛ a dɔgemake dee ka*

nyɔke puure winɛ me keli me sure sure yɔɔma ka le bɔta dɔka laa keli me sure sure yɔɔma ka le bɔta dɔka laa...

Abortion is already annoying yet you go back and take contraceptives and not get pregnant. God is crying because the youth no longer want to give birth

Title of the song C: *Beni deo n de ina* “What room is this”

1. L.S *beni deo n de ina ηwana ze wa?*

What building is this over there?

2. C *dɔgeta n de e maa dee ti nɛɛsi kanaa*

It is a Clinic maa but no nurse there

3. L.S *n soke ti beni deo n de ina ze wa?*

I asked that what building is over there?

4. C *dɔgeta n de e maa dee ti nɛɛsi kana, yele Gaana gɔmɛti yeti tumam ηwɛ''ari la nu''ɔ bɔ''ɔra e ti a yu''urɛ tole nɛɛɔ, yi banɛ ti sinsua tiɲasuka inya kɔ''ɔm dɔna mɛ, tuma me kan nyanɛ ga''arɛ gise ãã... tuma me ηwɛ''ari la nu''ɔ bɔ''ɔra e a da kan tam tu yele laa.*

it is a clinic *maa* but no nurse there, tell Ghana government that we are with him for his name to go far but note that at midnight the body can be too painful that we can't sleep ãã. We are strongly behind you so do not forget about us.

5. L.S *beni deo n de ina ηwana ze wa?*

What building is over there?

6. C *dɔgeta n de e maa dee ti nɛɛsi kanaa*

It is a Clinic maa but no nurse there

7. L.S *soke ya Namoo zuɲɔ ti ben ideo n de ina wa ze bala wa?*

Ask Namoo zuɲɔ that what building is standing over there like that?

8. C *dɔgeta n de e maa dee ti nɛɛsi kanaa*

It is a clinic maa but no nurse there

9. L.S *beni deo n de ina ze bala wa?*

What kind of room is over there?

10. C *dɔgeta n de e maa dee ti nɛɛsi kanaa , yele Gaana gɔmɛti yeti tumam ηwɛ''ari la nu''ɔ bɔ''ɔra e ti a yu''urɛ tole nɛɛɔ, yi banɛ ti sisua tiɲasuka inya kɔ''ɔm duna mɛ, tu mɛ kan nyanɛ ga''arɛ gise ãã...tuma me ηwɛ''ari la nu''ɔ bɔ''ɔra e a da kan tam tu yele laa.*

it is a clinic but no nurse there“tell Ghana government that we are with him for his name to go far but note that at midnight the body can be too painful that we can't sleep ãã. We are strongly behind you so do not forget about us.

11. L.S *beni deo n de ina ze bala wa?*
What building is standing over there like that?
12. C *dɔgeta n de e maa dee ti nɛɛsi kanaa*
It is a linic maa but no nurse there
13. L.S *yele ya Feo naba yeti, Akurepɔka lebege salima, Nsɔma yeti beni deo n de ina ze wa*
Tell Feo chief, Akuripɔka that turn to gold, Nsɔma said, what building is standing over there?
14. C *dɔgeta n de e maa dee ti nɛɛsi kanaa , yele Gaana gɔmeti yeti tumam ηwe"ari la nu"obɔ"ɛe e ti a yu"ure tole nɛɛna, yi baɛe ti sinsua tiɲasuka inya kɔ"ɔm duna me, tu me kan nyanɛ ga'are gise ãã... tuma me ηwe"ari la nu"obɔ'ɔra e a da kan tam tu yele laa.*
It is a clinic but no nurse there, tell Ghana government that we are behind him for his name to go far but he should note that at midnight the body can be too painful that we can't sleep ãã... We are strongly behind you (government) so do not forget about us.

Title of song: D zamese ya gɔɲɔ "study the book"

1. LS *ya t 'ɛ nɛɛna bise gɔɲɔ dee base paati wa, yele ya Boko-Feo naba, san dena kurupɔkɔ and lebege sãlema, ma yeti ya pike nini zamese gɔɲɔ dee base paati wa, paati ηwa"ari tiɲa.*
Just try and learn your books well n stop this politics, tell Boko-Feo Chief APPELLATIONS, I said open your eyes and learn your books and stop this politics, politics courses the land to fight.
2. C/LS *ba yeti ɛɛ tuma wum yaa..., soo soo tarema ηwe"eri la gere, ya Boko naba naa naa Sagebɔ naba naa...ya belum nera woo yeti ba san vote ba kulaa... dee ke'ema boi me ti tarema bɔna ba ka zuni taabaa ba san tuura ya , ya sinaa...*
We said yes we have heard please please please the poor or the subordinates have no say Boko chief naa naa Sagebɔ chief naa. Beg everybody to go home after voting because there is always the strong ones and the weaker ones, we are not equal if they insult you, be quiet.
3. LS *n yeti ya pike nini bise gɔɲɔ dee base paati la, yele ya Bolega tiɲa naba san dena napii suɲɔ belum kuuraa..., ke'ema la tarema n kan zi"re aaa...tu yaaba Abelum go"etae urigo aa...ya pike nini zãse gɔɲɔ dee base paati la dee paati ηwa"ari la tiɲa aa...*
I said open your eyes and learn your books well n stop politics la, tell chief of Bolga appellations the weak and the strong ones cannot be together aa... our

ancestor *Abelum go'è- taa- urigo aa...* open your eyes and learn your books and stop politics la, politics courses houses to fight.

4. C *ba yeti εε tuma wum yaa....,*

We said yes we have heard!

5. LS *na'am lem jaarum woi*

Chieftaincy name for Bongo chief

6. C/LS *soo soo soo tarema ηwe''ari la gere, ya Boko naba naa naa Sagebo nabanaa...ya belum nera woo yeti ba san vote ba kulaa... dee ke''ema boime ti tarema bona ba ka zuni taabaa ba san tuura ya, ya sinaa...*

please please please, the the poor or the subordinates have no say, Boko chief naa naa Sagebo chief naa. Beg everybody to go home after voting because there is always the strong ones and the weaker ones, we are not equal. If they insult you, be quiet.

7. LS *ba yeti ba pike nini bise gɔɔɔ dee base paati laa...ah, mam yanja namese bia*

ηwanaa..., ka'ε ligiri yɔ aaa...ti a dike sukuu la base aa... dee lem wa dɔla paati aa... n yeti ya pike nini zãse gɔɔɔ dee base paati la dee paati ηwa''ari la yire.

They said they should open their eyes and learn your books well n stop politics laa...ah, I have suffered to take care of this child, I poured money went and paid aaa...his/her school aaa...and he/she left schooling and now following politics aaa...I said open your eyes and learn your books and stop politics la, politics courses houses to fight.

8. C *ba yeti εε tuma wum yaa....,*

We said yes we have heard!

9. LS *na'am lem jaarum woi*

Chieftaincy name for Bongo chief

10. C/LS *soo soo soo tarema ηwe''ari la gere, ya Boko naba naa naa Sagebo naba naa... ya belum nera woo yeti ba san vote ba kulaa... dee ke''ema boi me ti tarema bona ba ka zuni taabaa ba san tuura ya, ya sinaa..*

please please please, the poor or the subordinates have no say Boko Chief naa naa Sagebo chief naa. Beg everybody to go home after voting because there is always the strong and the weak ones, we are not the same. If they insult you, be quiet.

11. LS *ya pike nini bise gɔŋɔ dee base paati laa, yele ya vema "arɛ la si"ɔa oooi, yele ya ea tiŋa naba ooi, ya kããse la Vea la tanseka, a pike nini bise gɔŋɔ dee base paati la dee paati ŋwa "ari la nɛreba...*

Open your eyes and learn your book and stop politics laa, tell *appellations*, tell chief of Vea ooi, cry out *appellations*, he should open his eyes and learn the books and stop politics la, politics course human being to fight.

12. C *ba yeti ɛɛ tuma wum yaa...*,

We said yes we have heard!

13. LS *na 'am lem yaarum woi*

Chieftaincy name for Bongo chief

14. C/LS *soo soo soo tarema ŋwe "ari la gere, ya Boko Naba naa naa Sagebo Naba naa... ya belum nera woo yeti ba san vote ba kulaa...dee ke'ema boi mɛ ti tarema bɔna ba ka zuni taabaa, ba san tuura yaa, ya sinaa...*

please please please, the poor or the subordinates have no say Boko chief naa naa Sagebo Chief naa. Beg everybody to go home after voting because there is always the strong ones and the weaker ones, we are not equal. If they insult you, be quiet.

15. LS *ba pike nini bise gɔŋɔ dee base paati la bala, yele ya Asalabaka la Akɔ mu "ɔ*

yaaba Abariyana n zole vise dika kandibega ne tɔnɔ aaa... Boko Atibirekugere san de ni Akunbege te "de gobega, n yeti ya tie neŋa zãse gɔŋɔ dee base paatii... dee paati ŋwa "ari la yire oooi

They said open your eyes and learn your books well n stop the politics, tell *Asalabaka... appellations ... Boko Atibirekugere appellations* I said open your eyes and learn your books and stop politics like that, politics courses houses to fight ooi.

16. C *ba yeti ɛɛ tuma wum yaa...*,

We said yes we have heard!

17. LS *na 'am lem yaarum woi*

Chieftaincy name for Bongo chief

18. C/LS *soo soo soo tarema ŋmɛ "ari la gere, ya Boko Naba naa naa Sagebo naba naa... ya belum nera woo yeti ba san vote ba kulaa... dee ke'ema boi mɛ ti tarema bɔna ba ka zuni taabaa ba san tuura ya, ya sinaa...*

please please please, the the poor or the subordinates have no say, Boko chief naa naa Sagebo Chief naa. Beg everybody to go home after voting because

there is always the strong ones and the weaker ones, we are not equal. If they insult you, be quiet.

Title of song E: *Ya boti wa'u dee gegira*, "You want to dance and you dangling."

1. L.S *Ya boti wa''adee gegira ηwana bani n boti wa''adee gegira balaa...*
You want to dance and you are dangling like this, who want to dance and will be dangling like that.
2. C *Eee eee eeeoo boti wa''adee gegira bala.*
Eee eee eeeoo you want to dance and you are dangling like that.
3. L.S *ya boti wa''aAsugerε Nasekolego boti wa''adee gegera bala yee...*
You want to dance Asugerε Nasekolego wants to dance and dangling like that yee...
4. C *Eee eee eeeoo boti wa''adee gegira bala.*
Eee eee eeeoo you want to dance and you are dangling like that.
5. L.S *ya boti wa''aAwilege miηa bus tanε n boti wa''adee gegera bala yoo...*
You want to dance... apellation wants to dance and dangling like that yoo...
6. C *Eee eee eeeoo boti wa''adee gegira balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
7. L.S *ya boti wa''aAziisi konyeligō n boti wa''adee gegera bala ti bo?*
You want to dance *Aziisi* apellation wants to dance and dangling like that why?
8. C *Eee eee eeeoo boti wa''adee gegira balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
9. L.S *ya boti wa''a dee gegera kōma duma n zāse wa''a dee miina wuu ta''ama waa...*
You want to dance and you are dangling, children who learnt how to dance and they are shaking like shea nut tree.
10. C *Eee eee eeeoo boti wa''adee gegira balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
11. L.S *ya boti wa''ade gegera bani zāse wa''adee gegera boo...?*
You what to dance and you are dangling, which people have learnt to dance and are dangling like that?
12. C *Eee eee eeeoo boti wa''adee gegira balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
13. L.S *a boti wa''adee gegera bala mma gu'usi n boi la tiηa bii...?*

You want to dance and you are dangling like that my mother are there thongs on the ground?

14. C *Eee eee eeeoo boti wa "adee gegira balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
15. L.S *a boti wa "adee gegera bala bani zãse wa "adee gegera bala yee...*
She wants to dance and dangling like that, which people have learnt to dance and will be dangling like that yee.
16. C *Eee eee eeeoo boti wa "adee gegera balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
17. L.S *a boti wa "adee gegera bala bani zãse wa "adee gegera bala yoo...?*
She wants to dance and dangling like that, which people have learnt to dance and will be dangling like that yoo?
18. C *Eee eee eeeoo boti wa "adee gegera balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.
19. L.S *a boti wa "adee gegera bala bani zãse wa "adee gegera bala ti bo?*
She wants to dance and dangling like that, which people have learnt to dance and will be dangling like that why?
20. C *Eee eee eeeoo boti wa "adee gegera balaa...*
Eee eee eeeoo you want to dance and you are dangling like that.

Title of song F: *Ata Milisi* „Ata Mills

1. L.S *Ata Milisi*
Ata Mills
2. C *Wine ma'ê tiɲa*
God will cool the ground
3. L.S *Ata Milisi*
Ata Mills
4. C *Wine ma'ê tiɲa*
God will cool the ground
5. L.S *Ata Milisi yo?*
Is it Ata Mills?
6. C *Wine ma'ê tiɲa ti Gaana ma'ê buruu...*
God will cool the ground and Ghana will be cool buruu...
7. L.S *Ata Milisi*
Ata Mills
8. C *Wine ma'ê tiɲa*
God will cool the ground
9. L.S *Ata Milisi*
Ata Mills
10. C *Wine ma'ê tiɲa*

- God will cool the ground
11. L.S *n baaba waabi n we kula n yeti ti Ata Milisii...*
My only father is going home, I said Ata Mills
12. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
13. L.S *Ata Milisi*
Ata Mills
14. C *Wine ma'è tiɲa*
God will cool the ground
15. L.S *Ata Milisi*
Ata Mills
16. C *Wine ma'è tiɲa*
God will cool the ground
17. L.S *tuma baaba waabi n zoti zula oo Ata Milisi*
Our only father is running home Ata Mills
18. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
19. L.S *Ata Milisi*
Ata Mills
20. C *Wine ma'è tiɲa*
God will cool the ground
21. L.S *Ata Milisi*
Ata Mills
22. C *Wine ma'è tiɲa*
God will cool the ground
23. L.S *tuma baaba za'awe kula n yeti Ata Milisi*
Our only father is going home I said Ata Mills
24. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
25. L.S *Ata Milisi*
Ata Mills
26. C *Wine ma'è tiɲa*
God will cool the ground
27. L.S *Ata Milisi*
Ata Mills
28. C *Wine ma'è tiɲa*
God will cool the ground
29. L.S *Wine la kuga wa le magelum su bo Ata Milisi*
God and stones will vote for Ata Mills

30. C *Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...*
God will cool the ground and Ghana will be cool buruu...
31. L.S *Ata Milisi*
Ata Mills
32. C *Wine ma'ɛ tiɲa*
God will cool the ground
33. L.S *Ata Milisi*
Ata Mills
34. C *Wine ma'ɛ tiɲa*
God will cool the ground
35. L.S *so so so so so su bɔ Ata Milisi*
Please please please please please vote for Ata Mills
36. C *Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...*
God will cool the ground and Ghana will be cool buruu...
37. L.S *Ata Milisi*
Ata Mills
38. C *Wine ma'ɛ tiɲa*
God will cool the ground
39. L.S *Ata Milisi*
Ata Mills
40. C *Wine ma'ɛ tiɲa*
God will cool the ground
41. L.S *Ata Milisi yo?*
Is it Ata Mills?
42. C *Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...*
God will cool the ground and Ghana will be cool buruu...
43. L.S *Ata Milisi*
Ata Mills
44. C *Wine ma'ɛ tiɲa*
God will cool the ground
45. L.S *Ata Milisi*
Ata Mills
46. C *Wine ma'ɛ tiɲa*
God will cool the ground
47. L.S *ya so so so so ya sose Wine bo Ata Milisi*
Please please please please please beg God for Ata Mills
48. C *Wine ma'ɛ tiɲa ti Gaana ma'ɛ buruu...*
God will cool the ground and Ghana will be cool buruu...

49. L.S *Ata Milisi*
Ata Mills
50. C *Wine ma'è tiɲa*
God will cool the ground
51. L.S *Ata Milisi*
Ata Mills
52. C *Wine ma'è tiɲa*
God will cool the ground.
53. L.S *ya baaba n zoti kula bo?*
Your ancestor is running home why?
54. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
55. L.S *Ata Milisi*
Ata Mills
56. C *Wine ma'è tiɲa*
God will cool the ground
57. L.S *Ata Milisi*
Ata Mills
58. C *Wine ma'è tiɲa*
God will cool the ground
59. L.S *napido'ɔmɔ gani nyegire*
Apellations
60. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
61. L.S *Giɲɔ Naba kuli maa*
Chief appellations is gone home maa
62. C *Wine ma'è tiɲa*
God will cool the ground
63. L.S *giɲɔ Naba kuli maa*
Chief appellations is gone home maa
64. C *Wine ma'è tiɲa*
God will cool the ground
65. L.S *ya kaase piigo giɲɔ Naba kuli ya*
Apellations Chief is gone
66. C *Wine ma'è tiɲa ti Gaana ma'è buruu...*
God will cool the ground and Ghana will be cool buruu...
67. L.S *Ata Milisi*
Ata Mills
68. C *Wine ma'è tiɲa yoo*

- God will cool the ground yoo
 69. *L.S* *Ata Milisi*
 Ata Mills
 70. *C* *Wine ma'ê tiŋa yoo*
 God will cool the ground yoo
 71. *L.S* *so so so sose ya votum bo Ata Milisi*
 Please please please please please vote for Ata Mills
 72. *C* *Wine ma'ê tiŋa ti Gaana ma'ê buruu...*
 God will cool the ground and Ghana will be cool buruu...

Title of song G: *Saa naa yine* „saa naa yine“

1. *L.S* *ba yeti ya“ani yee kuli peelee yaŋa dooŋaa...*
 They said ya“ani yee kuli peelee yaŋa dooŋaa
 2. *C* *saa naa yine*
 saa naa yine
 3. *L.S* *N suurɔ ya'ani yee kuli peelee ya“an dooŋaa*
 My brothers and sisters
 4. *C* *saa naa yine*
 saa naa yine
 5. *L.S* *bise ya saaga ni se'em ti pɔgesi tara kua,*
 See how it has rained and women are farming
 6. *C* *saa naa yine*
 saa naa yine
 7. *L.S* *Ageekɔpi miŋa yaŋa wi ma Booŋo*
 Ageekɔpi has called me to come to Booŋo
 8. *C* *saa naa yine*
 saa naa yine
 9. *L.S* *Ti mam pae tie Ayɔregɔ-Buna ma we la Booŋo ãã...*
 And I went to Ayɔregɔ-Buna and told her am going to Bongo
 10. *C* *saa naa yine*
 saa naa yine
 11. *L.S* *Ayɔregɔ-Buna n pake fuo yese yɔke zua yaaa...*
 Ayɔregɔ-Buna picked her dress and started running yaaa...
 12. *C* *saa naa yine*
 saa naa yine
 13. *L.S* *tuma tari ta pae la Booŋo kulega ti ko'om pɛre kulegaa...*
 When we got to Booŋo river, the river was full
 14. *C* *saa naa yine*
 saa naa yine
 15. *L.S* *Ayɔregɔ-Buna yele yeti eŋa wan lebe kule me*
 Ayɔregɔ-Buna said, she will go back

16. C *saa naa yine*
saa naa yine
17. L.S *mam soke e bise beni ija ti a lebera kulaa...*
And I asked her why is she going back
18. C *saa naa yine*
saa naa yine
19. L.S *ti a kan dike a nyuure ta base ko "am me dee kan nyanɛ doe aa...?"*
That she will not throw her live in water when she knows she cannot cross?
20. C *saa naa yine*
saa naa yine
21. L.S *mam kɔɛ n fuo ɲwana dike yɔke sia yaa*
I removed my cloth and tire it around my waist yaa
22. C *saa naa yine*
saa naa yine
23. L.S *yaɲa lebe ta yabegɛ n vɔnɛɲa dike vile zuo yaa...*
And i removed my panties and tire it on my head
24. C *saa naa yine*
saa naa yine
25. L.S *yaɲa pae ta ze "ɛAyɔregɔ-Buna tuke doe kulegaa..*
And now went to pick Ayɔregɔ-Bunaand cross the river
26. C *saa naa yine*
saa naa yine
27. L.S *Baaba bise ya pɔgesi n nɔɲɛ Ajj ti ba zɛera taaba bii kum la.*
Father look at how women love J.J and the have to carry each other like corpse
28. C *saa naa yine akulepeelee naa la Azuaa ...*
saa naa yine akulepeelee naa la Azuaa
29. L.S *ya yele ya 'anɛ yee ya kuli peelee yaɲa dooɲaa...*
Tell yele ya 'anɛ yee ya kuli peelee yaɲa dooɲaa...
30. C *saa naa yine*
saa naa yine
31. L.S *Awoo ya kulepeelee yaɲa dooɲaa...*
Awoo ya kulepeelee yaɲa dooɲaa...
32. C *saa naa yine*
saa naa yine
33. L.S *Agekɔpi Ayambire yaɲa wi ma Booɲo ããã*
Agekɔpi Ayambire has called me and asked me to come to Booɲo
34. C *saa naa yine*
saa naa yine
35. L.S *dee yele mam yeti Ajj yaɲa sim Booɲa ããã...*
And told me that JJ is coming to Bongo ããã...

36. C *saa naa yine*
saa naa yine
37. L.S *n lebe ta yele Alaazi eɲa sɔna Feo maa...*
I should go back and tell Alhaji to take charge of Feo
38. C *saa naa yine*
saa naa yine
39. L.S *n pae ta yele Alaasane yeti a sɔna Boko aaa...*
I should go and tell Alhassan to take charge of Boko
40. C *saa naa yine*
saa naa yine
41. L.S *la n tole ta yele Atɔni yeti a sɔna Namoo maa...*
And I should go and tell Tony to take charge of Namoo
42. C *saa naa yine*
saa naa yine
43. L.S *la n pae ta yele Akampae yeti a sɔna Boɔŋoo ããã...*
And I should go and tell Akampae that he should take charge of Bongo
ããã...
44. C *saa naa yine*
saa naa yine
45. L.S *yaɲa bise ya N.D.C yuuma n lebege Bakolego laɲe ma sinaa...*
Now see how N.D.C songs has turn to *sothseeing* following me
46. C *saa naa yine akulepeele naa laa Azuaa...*
saa naa yine akulepeele naa laa Azuaa...

Title of song: H Bonaba Mɔmɛ “Bongo Chief has done well”

1. L.S *ya yele na ‘am lem jaarum ooo, ba yaaba daa de la sumpikiɲɔ n vuge Boɔŋo, yele ya na ‘an la bilia, ya yaaba bilia n belum kiima, a belum kiima lem jaarum, Bonaba n doe Nalerigu daari la, ba tari la huu huu taa doori la yoo aaa... a kan nyaɲe na ‘an la, n soke bise bonaba nyaɲe Boɔŋo me yo?*
Tell Bongo Chief Apellations, when Bongo Chief went to Nalerigu to contest for the chietency, they said he was going in vain, he can’t even take care of the *na ‘an* (skin), I asked that has Bongo Chief been able to rule Bongo?
2. C *Bonaba a mɔmɛ a nyaɲe seba dee ka nyaɲe sebaa...*
Bongo chief has done well; he has been able to rule some but not all.
3. L.S *na ‘am lem jaarum nyaɲe Boɔŋo la me yo?*
Has Bongo Chief appellations been able to rule Bongo?
4. C *Bonaba a mɔmɛ a nyaɲe seba dee ka nyaɲe sebaa... a nyaɲe a kima ma me ti a Nabibisi dɔlaa..., a nyaɲe pɔgeya ‘asi me ti Anaanuure pɔgesi dɔlaa..., ya yɔɔma budibeto n dike wii tu zuo ti tiɲa la mina, ti kɔmpugeto dɔla woli woli eera lɔbera bii ki ‘ni, Na ‘am lem jaarum kɔ ‘am mɔmɛ maa.*

Bongo chief has done well; he has been able to rule some but not all, his elders are with him and his small Chiefs are following he has been able to rule old women and *Anaanuure pɔgesi* are following. You now a day boys have taken smoking marijuana as your brand and the girls are roaming on the street laying eggs like guinea fowls.

5. *L.S* *yele ya Bonaba yeti aa mam daa zi''la yire ti ba yeti ba tole la Nalerigo ti ba lɛgɛ Na'am wa''an, ba tari la huu huu taa a doori la yooŋo, a ka nyaŋɛ Booŋo, lɛɛ lɛɛ soke Bonaba nyaŋɛ Booŋo la mɛ yo?*

Tell Bongo Chief that, I was setting in the house and heard he has gone to Nalerego to contest for the chietency; they were doing huu huu and said he was going in vain, he can''t even take care Bongo. Now I asked that has Bongo Chief been able to rule Bongo?

6. *C* *Bonaba a mɔmɛ a nyaŋɛ seba dee ka nyaŋɛ sebaa...*

Bongo chief has done well; he has been able to rule some but not all.

7. *L.S* *na'am lem yaarum nyaŋɛ Booŋo la mɛ yo?*

Has Bongo Chief Apellations been able to rule Bongo?

8. *C* *Bonaba a mɔmɛ a nyaŋɛ seba dee ka nyaŋɛ sebaa... a nyaŋɛ a kima ma me ti a Nabibisi dɔlaa..., a nyaŋɛ pɔnya'asi me ti a naanuure pɔgesi dɔlaa...,ya yɔɔma budibeto n dike wee tu zuo ti tiŋa la mina, ti kɔmpugito dɔla woli woli ɛera lɔbera bii ki''ni, Na''an lem yaarum kɔ''an mɔmɛ maa...*

Bongo chief has done well; he has been able to rule some but not all, his elders are with him and his small Chiefs are following he has been able to rule old women and *Anaanuure pɔgesi* are following. You now a day boys have taken smoking marijuana as your brand and the girls are roaming on the street laying eggs like guinea fowls.

9. *L.S* *kaase Asabega kutoogo ooi, ba yaaba daa de la Akutoogo waka san de ni la Anaazuure giŋɛ tiŋa , bugum san gelige lebege tiim, kaase Afariba siyoga ooi. Naba nyaŋɛ Booŋo mɛ yo?*

I cried ... name of a deity... APPELLATIONS:has Chief been able to ruled Bongo?

10. *C* *Bonaba a mɔmɛ a nyaŋɛ seba dee ka nyaŋɛ sebaa...*

Bongo chief has done well; he has been able to rule some but not all.

11. *L.S* *ya tɔgɛ sira sira Bonaba nyaŋɛ Booŋo la mɛ yo?*

Say the truth, has Bongo Chief been able to rule Bongo?

12. *C* *Bonaba a mɔmɛ a nyaŋɛ seba dee ka nyaŋɛ sebaa...a nyaŋɛ a kima ma me ti a Nabibisi dɔlaa..., a nyaŋɛ pɔgeya''asi me ti a naanuure pɔgesi dɔlaa...,ya yɔɔma budibeto n dike wee tu zuo ti tiŋa la mina, ti*

*kɔmpugeto dɔla woli woli ɛɛra lɔbera bii ki''ni, Na;am lem yaarum
kɔ''an mɔmɛ maa...*

Bongo chief has done well; he has been able to rule some but not all, his elders are with him and his small Chiefs are following he has been able to rule oldwomen and *Anaanuure pɔgesi* are following. You now a day boys have taken smoking marijuana as your brand and the girls are roaming on the street laying eggs like guinea fowls.

Title of song: I Gaana kan gire „Ghana will not shake“

1. L.S *yele ya Boko –Feo duma ooo, ya kuri pɔkɔ n lebege sãlima, Burikina
bɔba sa, ba lobiri la kuga, ti pɛɛma sigira, dee Gaana yeti bo?*

Tell Boko-Feo people ooo, appellation, in Bukina, they are throwing stones, and bow –and- arrow, but what has Ghana got to say?

2. C *tuma tari yem mɛɛ Gaana kan nyaɲɛ gire aaa...*

We are wise, Ghana will never shake

3. L.S *Abayo''edee Gaana yeti bo?*

Clan name, but what has Ghana got to say?

4. C. *tuma tari yem mɛɛ Gaana kan nyaɲɛ gire aaa..., tuma tari la Apupeelum
tɔna dee tara Asuma''asum tuna ti tiɲa ma''ɛ buruu..., tuma soseri la
Wine Gaana kan make gire aa..., tuma kɔma wan gulesɛ tolaa...*

We are wise, Ghana will not shake aaa..., we work with peace, and we work with happiness, making Ghana cool buruu..., we are praying that Ghana will not shake, our children will pass in school.

5. L.S *yele ya Azumahama yetaa... Birikina bɔba sa ba tiiri la pɛɛma,
bugudɔɔrɔ yɛgera, ba lɔbera kuga dee Azumahama yeti boo...?*

Tell John Mahama that, in Burkina they shooting bow and arrow, guns are apart, throwing stones, but what has John Mahama got to say?

6. C *tuma tari yem mɛɛ Gaana kan nyaɲɛ gire aaa...*

We are wise, Ghana will never shake

7. L.S. *soo soo soo soo Gaana yeti bo?*

Pease please please please what has Ghana got to say?

8. C. *tuma tari yem mɛɛ Gaana kan nyanɛ gire aaa., tuma tari la Apupeelum tona dee tara Asuma'asum tuna ti tiɲa ma'ɛ buruu..., tuma soseri la wine Gaana kan make gire aaa..., tuma kɔma wan gulese tolaa...*

We are wise, Ghana will not shake aaa..., we work with peace, and we work with happiness, making Ghana cool buruu..., we are praying that Ghana will not shake, our children will pass in school.

9. L.S. *Gaana yama yeti bo?*

Ghanaians what do say?

10. C. *tuma tari yem mɛɛ Gaana kan nyanɛ gire aaa...*

We are wise, Ghana will never shake

11. L.S. *yele ya Agekɔpi Agambire yeti dee Gaana yeti bo?*

Ask Jacob Agambire what has Ghana got to say?

12. C. *tuma tari yem mɛɛ Gaana kan nyanɛ gire aaa., tuma tari la Apupeelum tona dee tara Asuma'asum tuna ti tiɲa ma'ɛ buruu..., tuma soseri la wine Gaana kan make gire aaa..., tuma kɔma wan gulese tolaa...*

We are wise, Ghana will not shake aaa..., we work with peace, and we work with happiness, making Ghana cool buruu..., we are praying that Ghana will not shake, our children will pass in school.

Title of song: J C.M.S bo sore „C.M.S is on the way“

1. L.S. *ya bise ya warɛ n ze"de se"en wa, nɛra woo fabeli me, ti saaga ni pan, ba yese tara kua dee Azenabu ya"am we la bɛ?*

See how the rain has stopped raining for a while, everybody is weeping, rain has fallen *pan*, they are out farming, but where is Zenabu going again?

2. C. *Bonaba n wi too... Wire-Kɔrɔsi n wi"too ooi*

Bongo Chief has called us, Red-Cross has called us.

3. L.S. *ba tugum yiga bala kɔra wakerɛ duma ya"am we la bɛɛ...?*

They are farming but where are you people going?

4. C. *Bonaba n wi too... Wire-Kɔrɔsi n wi"too ooi ti Dɔgeta yetaa, bā'a bo sore aaa... C.M.S bo sore aaa... ti suuba yegeeraa..., la ti kɔ"am zoi mɛ āā, tɔgɛ ti nɛreba bɔkaa..., la ti kɔ"am zoi mɛ zɔta dee yuuna sinaa...*

Nera woo bɔkɛ ya ti C.M.S la lɔkɛ Boonjo la mɛ, ya banɛ ti sebin tuma tɔŋɛ ti nera woo bɔkɛɛ...

Bongo Chief has called us, Red-Cross has called us, that doctor said, there is sickness on the way aaa...C.M.S is on the way aaa... and witches are also competing, so we should run ããã, and educate people, we should run and be singing, everybody understood that C.M.S has locked up Bongo, know that by seven we have spoken and people understood.

5. *L.S. ya bisɛ ya saa wa n ni se"ɛn wa ti nɛreba tara burega ti tam la tole ya, dee hu ya"an we la bɛɛ?*

See how it has rain, people are sowing and said the time for sowing has passed, but where are you going?

6. *C. Bonaba n wi"too... Wire-Kɔrisi n wi"too ooi*

Bongo Chief has called us, Red-Cross has called us.

7. *L.S. ba tugum ana kilima dee yama ya"an we la bɛɛ?*

They are busy working but where are you going?

8. *C. Bonaba n wi"too... Wire-Kɔrisi n wi"too ooi ti Dɔgeta yetaa, bã"ã bo sore aaa...*

C.M.S bo sore aaa...ti suuba yegeraa..., la ti kɔ"ɔm zoi mɛ ããã, tɔŋɛ ti nɛreba bɔkaa..., la ti kɔ"ɔm zoi mɛ zɔta dee yuuna sinaa... Nera woo bɔkɛ ya ti C.M.S la lɔkɛ Boonjo la mɛ, ya banɛ ti sebin tuma tɔŋɛ ti nera woo bɔkɛɛ...

Bongo Chief has called us, Red-Cross has called us, that Doctor said, there is sickness on the way aaa...C.M.S is on the way aaa... and witches are also competing, so we should run ããã, and educate people, we should run and be singing, everybody understood that C.M.S has locked up Bongo, know that by seven we have spoken and people understood.

Title of song: K Tuma daa ka bɔkɛ „Wedid not understand“

1. *L.S Ya tugum iŋɛ la ŋwani ŋwani ti kun wa kɔ"ɔm kuura daari woo, ba yeti a ŋmɛ- Terege sia, ti Akɔsɛ lii lii lii lii, ti a Tiiri dee nyɛ"ɛra, ti Kasua n lui Boonjo, ya tugum iŋɛ la ŋwani ŋwani ti kun wa kɔ"ɔm nuu nuu kuura ka yaɛ yire yeeei...*

What have you done and people are dying everyday like this, they said C.M.S, tuberculosis, diarrhea, that measles has dropped in Bongo, what have you done and this death noo noo killing without selecting?

2. C. *tuma daa ka bɔke, tuma na page la deto dee gã'*

We did not understand, we used to lock ourselves inside and be sleeping.

3. L.S. *Adeliga wooi yama ya 'am yeti boo?*

Adeliga wooi (name of a deity) what do you have to say?

4. C. *tuma daa ka bɔke, tuma na page la deto dee gã', Bã'asan wa'am maa, ba ya'am we la baga yire to'e n bia bo maa bakolego to'en pogaa, bakole ka'e yaala biɛe pɔgeya'amolega n boi deon wai sɔna kum laa..., veeii bã'a waa, veeii bã'awaa, veeii tara ya kum kulaa...*

We did not understand, we used to lock ourselves inside and sleep, when sickness come, they will go to the soothsayer and will be begging it to safe their child and wife, the soothsayer will also lie that, there is an old fair witch in the house who is behind the deaths veeii sickness waa, veeii sickness waa, veeii go with your copse home.

5. L.S. *ya ya'am iɲe la ɲwani ɲwani ti kun wa kɔ'am kuraa wooi, Atiiri dee nyɛ'ɛa, kasua n lui Boonɔ aãã, ti Akɔse lii lii, ti zãnkana n wɔm maa..., ya iɲe la ɲwani ɲwani ti kum wa kɔ'am ba'am ba'am kuura ka yaɛ yire aaa...?*

What have you done and people are dying everyday like this wooi,dirrehia, C.M.S, measles dropped Bongo, tuberculosis, skin rashes, what have you done and these sickness has taken everywhere, killing without selecting?

6. C. *tuma daa ka bɔke, tuma na page la deto dee gã'*

We did no understand, we used to lock ourselves inside and be sleeping.

7. L.S. *Adeliga kutoo goo yama ya'am yeti boo ooi...?*

Adeliga wooi (name of a deity) what do you have to say

8. C. *tuma daa ka bɔke, tuma ni page la deto dee gã', Bã'asan wa'am maa, ay a'am*

we la baga yire to'en bia bo maa bakolego to'en pogaa, bakole kaɛ yaala biɛe pɔgeya'amolega n boi deon wai sɔna kum laa..., veeii bã'a waa veeii bã'a waa veeii tara ya kum kulaa...

We did not understand, we used to lock ourselves inside and be sleeping, when sickness come, they will go to the soothsayer and will be begging it, safe my child, and my wife, the soothsayer will also lie

that, there is an old fair witch in the house who is behind the deaths
veeii sickness waa, veeii sickness waa, veeii go with your copse home.

Title of song L: *Ma ka keli yoo* “I am not cring in vain”

1. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

2. C *ma ka keli yoo*

I am not crying in vain

3. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

4. C *ma ka keli yoo yee, ma ka keli yoo gaaa... tuma guri la yeli ya'á daare
ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa..., we cry
when there is a problem.

5. L.S *mam keli la yoo yoo n bala yo?*

am I just crying in vain?

6. C *ma ka keli yoo*

I am not crying in vain

7. L.S *n taaba ma keli la yoo yoo n bala yo?*

My colleagues am I just crying in vain?

8. C *ma ka keli yoo yee, ma ka keli yoo gaaa...tuma guri la yeli ya'á daare
ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa..., we cry
when there is a problem.

9. L.S *n suurɔ mam keli la yoo yoo n bala yo?*

my family, am I just crying in vain?

10. C *ma ka keli yoo*

I am not crying in vain

11. *L.S Feo dama mam keli la yoo yoo n bala yo?*

Feo people am I just crying in vain?

12. *C ma ka keli yoo yee, ma ka keli yoo gaaa..tuma guri la yeli ya"adaare ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa.., we cry when there is a problem.

13. *L.S Adaboo yee man keli la yoo yoo n bala yo?*

Adaboo yee am I crying in vain?

14. *C ma ka keli yoo*

I am not crying in vain

15. *L.S Kugekine kan bilege kɔma mam keli yoo bala yo?*

Appellilations... children am I just crying in vain

16. *C ma ka keli yoo yee, ma ka keli yoo gaaa..tuma guri la yeli ya"adaare ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa.., we cry when there is a problem.

17. *L.S Azenamua mam keli la yoo yoo n bala yo?*

Appellilations... am I crying in vain?

18. *C ma ka keli yoo*

I am not crying in vain

19. *L.S awoo ma keli la yoo n bala yo?*

Awoo am I just crying in vain?

20. *C ma ka keli yoo yee, ma ka keli yoo gaaa..tuma guri la yeli ya"adaare ti ma gaε kããse.*

I am not crying in vain yee, I am not crying in vain gaaa.., we cry when there is a problem.

21. L.S *wooi mam keli la yoo yoo n bala yo?*

Wooi am I just crying in vain?

22. C *ma ka keli yo*

I am not crying in vain

23. L.S *mam keli la yoo yoo daari woo bala yo?*

am I just crying in vain everyday?

24. C *ma ka keli yoo yee, ma ka keli yoo gaaa..tuma guri la yeli ya "adaaare ti ma gae kããse.*

I am not crying in vain yee, I am not crying in vain gaaa., we cry when there is a problem.

25. L.S *mam keli la yoo yoo n bala yo?*

I am I just crying in vain?

26. C *ma ka keli yoo*

I am not crying in vain

27. L.S *mam keli la yoo yoo n bala yo?*

I am I just crying in vain?

28. C *ma ka keli yoo yee, ma ka keli yoo gaaa..tuma guri la yeli ya "adaaare ti ma gae kããse.*

I am not crying in vain yee, I am not crying in vain gaaa., we cry when there is a problem.

Title of song M: *Ya dike kibebɔ pee nu "ɔsi* "Wash your hands with soap"

1. L.S *Yele ya Boko-Feo дума ка курипɔка n lebege salema dee ti kosɔmɔ lagum nyuura, yele ya Aga'am la Aganɔka de la Sabula belum bebege, ya dɔgeta дума daa yele ma mɛ, Wire Kɔrɔsi yele ma mɛ, Bonaba yetaa, ya san ze "de la sukuu pae yire ya iŋe ko "an pee nu 'usi la, ya san ze "de la da'a puan pae yire, ya dike ki "bɔ pee nu 'usi la, hu ze "de la ku-yire kule laa, fu dike ki "bɔ pee nu 'usi la, ya wum ya yo?*

Tell Boko-Feo people that, appellations doctors told me, Red –Cross told, Bongo Chief said that, if you come back from school, wash your hands with water, if you come back from the market, wash your hands

with soap, if you come back from a funeral- house, wash your hands with soap, have you heard?

2. C *εε tuma wum yaa*

Yes we have heard

3. L.S *ya wum ya yo?*

Have you heard?

4. C *εε tuma wum yaa... Atia yeti a ka zoti yele lee... a ka zoti yele ze"de da'a wa"an a ka pee nu'usi , a ka zoti yele ze"de kuyire wa"an a ka pee nu'usi, a ka zoti yele n nyɔke bia ta a mɔɔɔ dee ka pee nu'usi, bākeɔa doosi la bilam nyɔke bia la. A ma iɔe hmm hmm n daa san baɔe ni, lebe ta tagesi bura bura ma daa san baɔe ni yɔɔma a san baɔe ni me tole yaa...*

Yes we heard, Atia said she does not fear anything, she doesn't fear anything because she came back from a funeral-house without washing her hands, she doesn't fear anything because she breast feed her child without washing her hands, strong diseases caught the child because of this practices. The child's mother now crying *hmm hmm*, had I know, and went to think of the whole thing *burabura*, had I know, now a days people „had I know“ is always at last.

5. L.S *yele ya Namoo Naba wooi, ya kugebila belum ko'om, dee ti pɔgetia lebege gāgere, nuyeyɔ yake to'o dee ti kɔma bele zāɔa, dugebila n zɛeri zum, fɔɔsi n zāli doori dee ti niireba kan kirege, ya dɔgeta дума daa yeti bo? Wire Kɔɔsi yeti bo? Bonaba yetaa, ti walisi kɔ"m yɔnaa... ya san ze"de la da'a puan kulaa... ya dike ki"bɔ peee nu'isi la ya ze"de la kuyire kulaa ya dike ki"bu pee nu'isi la, hu wee ze"de zi"an wee wa"an, see ti hu iɔe ki"bɔ pee nu'isi la, ya wum ya yoo? Ooi...*

Tell Namoo Chief wooi, appellations, what did the doctors say? Red-Cross says what? Bong Chief said, and the Radio is making noise about it, if you come back from the market, wash your hands with soap. If you come back from a funeral-house wash you hands with soap, wherever you came from, you have to wash your hands with soap, have you heard? Ooi

6. C *εε tuma wum yaa*

Yes we heard

7. L.S *yama wum ya yo?*

Have u heard?

8. C *εε tuma wum yaa... Atia yeti a ka zoti yele lee... a ka zoti yele ze"de da"ā wa"an a ka pee nu'usi , a ka zoti yele ze"de kuyire wa"an a ka pee nu'usi, a ka zoti yele n nyɔkε bia ta a mɔŋε dee ka pee nu'usi, bākeŋa doosi la bilam nyɔkε bia la. A ma iŋε hmm hmm n daa san baŋε ni, lebe ta tagesi bura bura ma daa san baŋε ni yɔɔma a san baŋε ni me tole yaa...*

Yes we have heard, Atia said she does not fear anything, she doesn't fear anything because she came back from a funeral-house without washing her hands, she doesn't fear anything because she breast feed her child without washing her hands, strong diseases caught the child because of this practices. The child's mother now crying *hmm hmm* had I know, and went to think of the whole thing *bura bura*, had I know, now a days people „had I know“ is always at last.

Title of song N: *Hu bia de la kana bɔna bankum* “Who is your child at the bank”

1. L.S *hu bia de la kanaa?*
Who is your child?
2. C *bɔna bankum*
In the bank
3. L.S *Amɔgere kɔma ya bia de la kanaa*
Children of Amɔgere who is your child
4. C *bɔna bankum*
In the bank
5. L.S *a de la kanaa*
Who is he/she
6. C *bɔna bankum, bɔna bankum, bɔna bankun*
In the bank, in the bank, in the bank
7. L.S *ya yi base ti gure kuure 33*
Let us hold the hoe
8. C *ee*
ee
9. L.S *n yaba Alegele kɔma base ti guri kuure*
My ancestor Alegele's child let us hold the hoe
10. C *ee kuure gani la sɛla woo*
Ee hoe is more than everything
11. L.S *ya yi base ti guri kuure*
Then, let us hold the hoe
12. C *ee*
ee

13. L.S *Amɔgere biisi kɔma ya base ti gure kuure*
Amɔgere's children let us hold the hoe
14. C *ee kuure gani la sela woo*
ee hoe is more than everything
15. L.S *ba yeti ya bia de la kanaa ?*
They said who is your child ?
16. C *bɔna bankun*
At the bank
17. L.S *Azabere Tabia kɔma ya bia de a kanaa?*
Azabere Tabia's children who is your child?
18. C *bɔna bankun*
At the bank
19. L.S *ya yi base ti gure kuure*
Then let us hold the hold
20. C *ee*
ee
21. L.S *yama yaaba Agyeirewa Ki'iseke base ya ti guri kuure*
Your ancestor Agyeirewa Ki'iseke let us hold the hoe
22. C *ee kuure malegeri la sela woo*
Ee hoe is good for everything
23. L.S *aya yi base ti gure kuure*
Then let us hold the hold
24. C *ee*
ee
25. L.S *yele ya Ayelesune pie tia base ti gure kuure*
Tell Ayelesune appellation he should let us hold the hoe
26. C *ee, kuure gani la sela woo*
Ee hoe is more than everything
27. L.S *ya yi base ti gure kuure*
Then let us hold the hoe
28. C *ee*
ee
29. L.S *ya yi base ti guri kuuri*
Then let us hold the hoe
30. C *ee*
ee
31. L.S *yeli ya Ayelemune siwa timɔleka base ti guri kua*
Tell Ayelemune appellations that he should allow us to hold the hoe
32. C *ee, kuuri gani la sela woo*
ee hoe is more than everything
33. L.S *ya yi base ti guri kɔa*
Then let us hold hoes
34. C *ee*
ee

35. L.S *yama yaaba Adɔ'ɔmuutabe ya base ti gure kuure*
Your ancestor Adɔ'ɔ appellations
36. C *ee, gure gani la sɛla woo*
Ee hoe is more than everything

Title of song: O Haloo... haloo... „Hello... hello“

1. L.S *Haloo haloo...*
Haloo haloo...
2. C *ki'ɛduma zāli la mɔba.*
Ancestors are holding mobile phone
3. L.S *Haloo haloo haloo...*
Heloo heloo heloo...
4. C *ki'ɛduma zāli la mɔba sina dee kɔla taaba, ba ya'am kɔli ya ki'ɛduma kɔli taaba.*
Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.
5. L.S *Haloo haloo...*
Heloo heloo...
6. C *ki'ɛduma zāli la mɔba.*
Ancestors are holding mobile phone
7. L.S *Haloo haloo haloo...ee...*
Heloo heloo heloo...ee...
8. C *ki'ɛnduma zāli la mɔba sina dee kɔla taaba, ba ya'am kɔli ya ki'ɛnduma kɔli taaba.*
Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.
9. L.S *Haloo haloo*
Heloo heloo
10. C *Ki'ɛnduma zāli la mɔba.*
Ancestors are holding mobile phone
11. L.S *Haloo haloo Amɔgere*
Heloo heloo Amɔgere (Clan name)
12. C *ki'ɛnduma zāli la mɔba sina dee kɔla taaba, ba ya'am kɔli ya ki'ɛnduma kɔli taaba.*
Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.
13. L.S *Haloo haloo*
Heloo heloo
14. C *Ki'ɛnduma zāli la mɔba.*
Ancestors are holding mobile phone.
15. L.S *Haloo haloo haloo...ee...*
Heloo heloo haloo...ee...

16. C *ki''nduma zāli la mōba sina dee kōla taaba, ba ya''an kōli ya
ki''nduma kōli taaba.*
Ancestors are holding mobile phone calling each other, they have called, and ancestors are calling each other.
17. L.S *Haloo haloo*
Hello hello
18. C *Ki''nduma zāli la mōba*
Ancestors are holding mobile phone
19. L.S *Haloo haloo haloo Agōḡḡ*
Hello hello hello Agōḡḡ (name of a deceased)
20. C *ki''nduma zāli la mōba sina dee kōla taaba, ba ya''an kōli ya
ki''nduma kōli taaba.*
Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.
21. L.S *Haloo haloo*
Hello hello
22. C *Ki''nduma zāli la mōba*
Ancestors are holding mobile phone
23. L.S *Haloo haloo haloo...ee...*
Hello hello haloo...ee...
24. C *ki''nduma zāli la mōba sina dee kōla taaba, ba ya''an kōli ya
ki''nduma kōli taaba...*
Ancestors are holding mobile phone calling each other, they have called, ancestors are calling each other.

OBSERVE SOME CATHOLIC HYMNAL SONGS SUNG IN SOME CATHOLIC CHURCHES IN THE FAREFARI LAND.

Hymme number 38

Yinne pebila fom dikre fo mea kaabra yinne, duḡḡla tomam ye-le-duḡḡla tomam ye-le-be''ero tuḡḡro, zō to nimboo(2)

Yinne pebila fom dikre fo mea kaabra Yinne, duḡḡla tomam ye-le-duḡḡla tomam ye-le-be''ero tuḡḡr, bō to sumaasom.

Data by St. Annes Parish Bongo.

Considering the song text above, line 1 is partially repeated in line two just like APY. Aside the repeated element in the song that shares the same features with APY, it is a bit different from APY in terms of performance. While APY is led by a lead singer followed by chorus singers the text above is sung together with no lead singer leading the singing.

Consider another type of hymnal song below by the Bolgatanga Cathedral

The creed (mam sake sira) composer: Emmanuel Atεem

REFRAIN: To daana/ to daana.

To waabe sake bala

Mam sake sira/ nayinne sɔ, n de kpeɔŋ zaa-daana.

Saa-zuo a teŋa zãã Eta/ mam sake te yezu krista.

N de a Bi'yija, tomam daana/ A-Voosom Sommo n bɔ te virgo maria nyɔke puure dɔye e ner saala.

A nye farra hale/ ki dɔ puuno zuo ponsio pilato na am-dia yuune.

Te ba lae E/ A le vo'e isige zom tesɔŋa.

T'Az re A sɔ yinne zu'uo/ A wã le ze'ele bila lebna, wã bɔ vɔppa la kiin doma ba vom nyooro.

Mam sake sira/ A-Voosom somo n boe, la katolik som tigsego.

Ner soma taaba sɔŋre/ Et beoro sugri paara yinne ziã, la vom n kã ba ase. To waabe sake bala!



APPENDIX B

CONSULTANTS AND THEIR ROLES

The consultants who participated in the research were seventeen (17) women in the Sugire women group in Feo. Feo is a small village under Bongo district of Ghana. Bongo is a 20 minutes drive from Bolga and Feo is 25 minutes drive from Bongo. Bongo is in the East of Bolga and Feo is in the north of Bongo. Feo is surrounded by villages such as, Bongo-Soe, Ayelibia, Namoo-Boko (village of the research) and Zeou in Burkina Faso.

All the participants who were present in most of our meetings could neither read nor write Gurene or English except the group secretary. They were mostly elderly, though most of them did not know their age but their physical appearance showed they were between 50 to 60 years old. Some of them were widows including the lead singer, but this did not influence the subject matter of the songs. The women are mainly peasant farmers and petty traders.

Table 1 below presents the consultants and their roles played.

Name	Role played	Sex	Village
Fuseina Amadu	Secretary	Female	Feo
Hajia Zenabu Amadu	Lead singer/Group leader	Female	Feo
Anyoka Adongo	Chorus Singer	Female	Feo
Rita Atambire	Chorus Singer	Female	Feo
Akelumgura Akugire	Chorus Singer	Female	Feo
Azāaya Azuure	Chorus Singer	Female	Feo
Azuure Abirego	Chorus Singer	Female	Feo
Belumwine Anyoka	Chorus Singer	Female	Feo
Abulega Asake	Chorus Singer	Female	Feo
Aduko Azuma	Chorus Singer	Female	Feo
Agāleŋa Ayambire	Chorus Singer	Female	Feo
Azuure Ayambire	Chorus Singer	Female	Feo
Awimbire Azuure	Chorus Singer	Female	Feo
Agaamdige Ataŋa	Chorus Singer	Female	Feo
Nsoyiŋa Alupoore	Chorus Singer	Female	Feo
Felicia Alupoore	Chorus Singer	Female	Feo
Gladys Akolego	Chorus Singer	Female	Soe





